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complete list of winners, page 45

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MODERN LITHOGRAPHY, May, 1948

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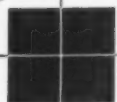
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V-COAT is formulated to reduce plate troubles for the pressman as well as the platemaker. It makes a tough, resistant image that runs longer on the press.



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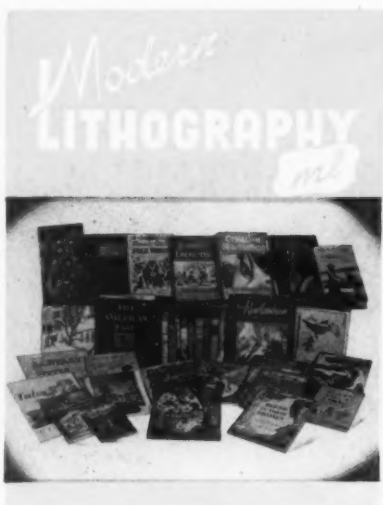


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Offset Press.



THE COVER

Some of the books selected for the 1948 Books by Offset Lithography exhibit. A complete list of the books starts on page 45. (Photograph by Stein Studios, New York.)

ROBERT P. LONG
Editor

IRENE H. SAYRE
Technical Editor

THOMAS MORGAN
Business Manager

Address all correspondence to
254 W. 31st St., New York 1, N. Y.

MAY

VOLUME XVI, No. 5

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MODERN LITHOGRAPHY

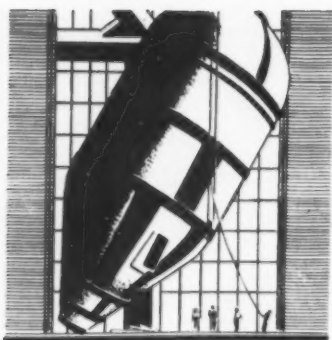
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Pulp, Paper and Printing Quiz

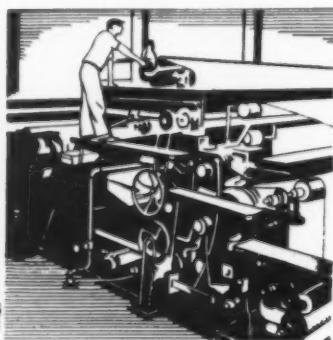
NUMBER TWO



1

The literal meaning of the word **KRAFT** is?

- (A) Coarse
- (B) Board
- (C) Strength



2

Who invented the **PAPERMAKING MACHINE**?

- (A) William Rittenhouse
- (B) Louis Robert
- (C) Henry Fourdrinier



3

Which of the following is not **INTAGLIO PRINTING**?

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- (B) Planography
- (C) Aquatint

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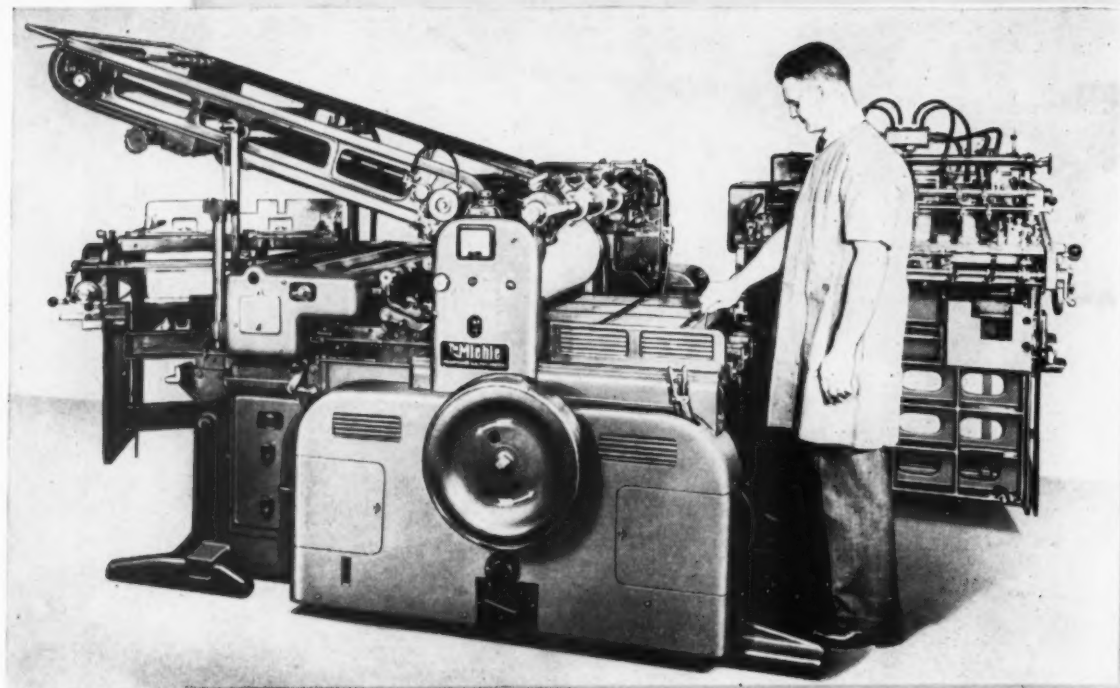
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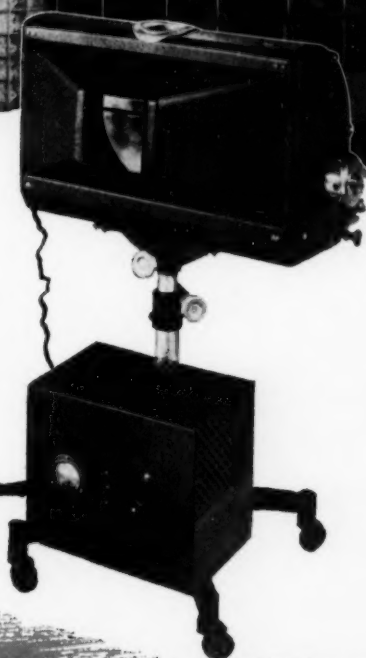
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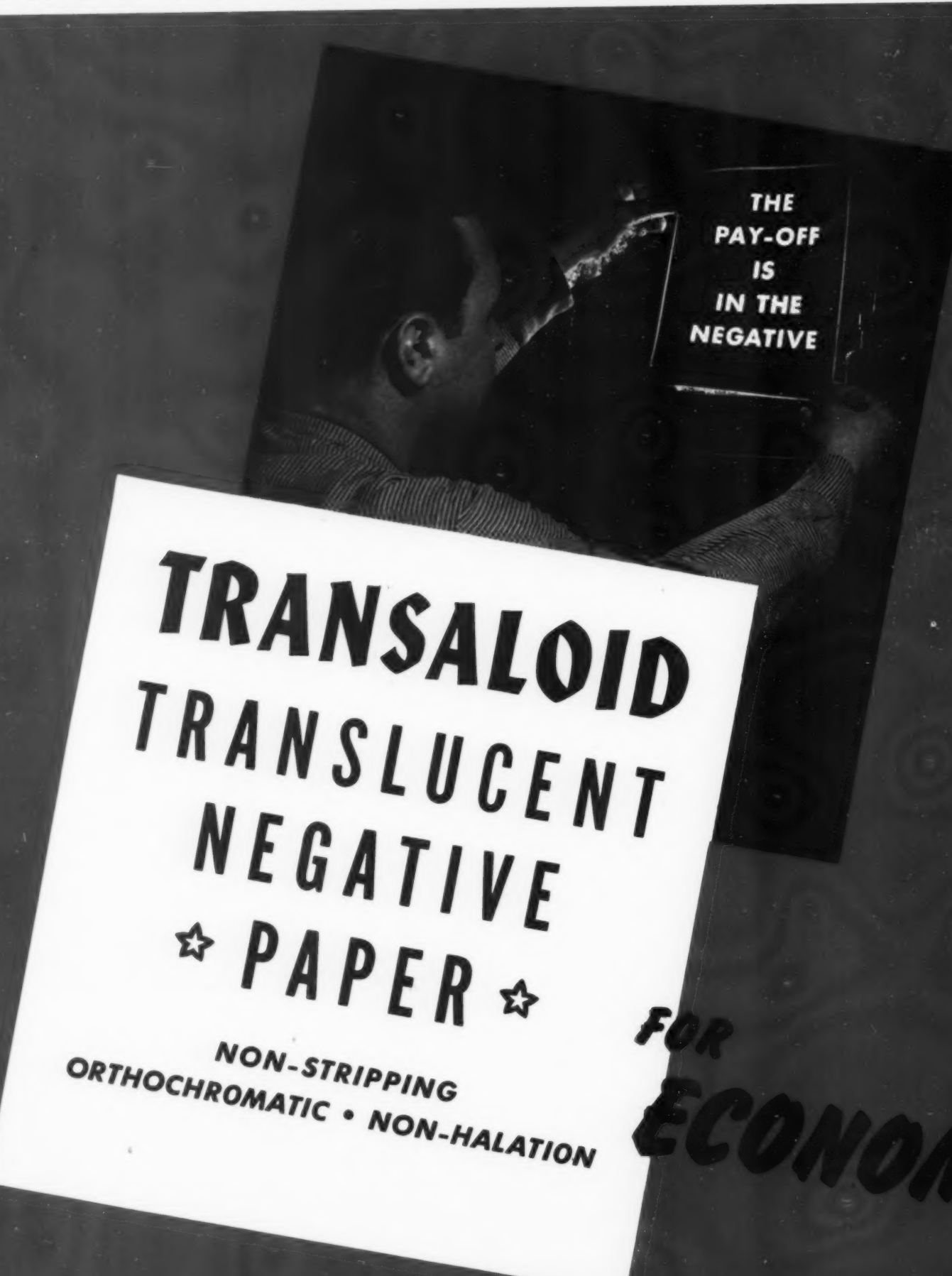
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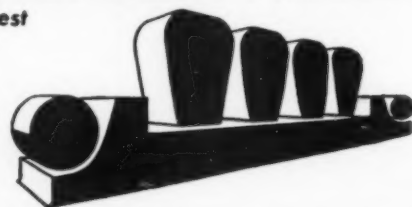
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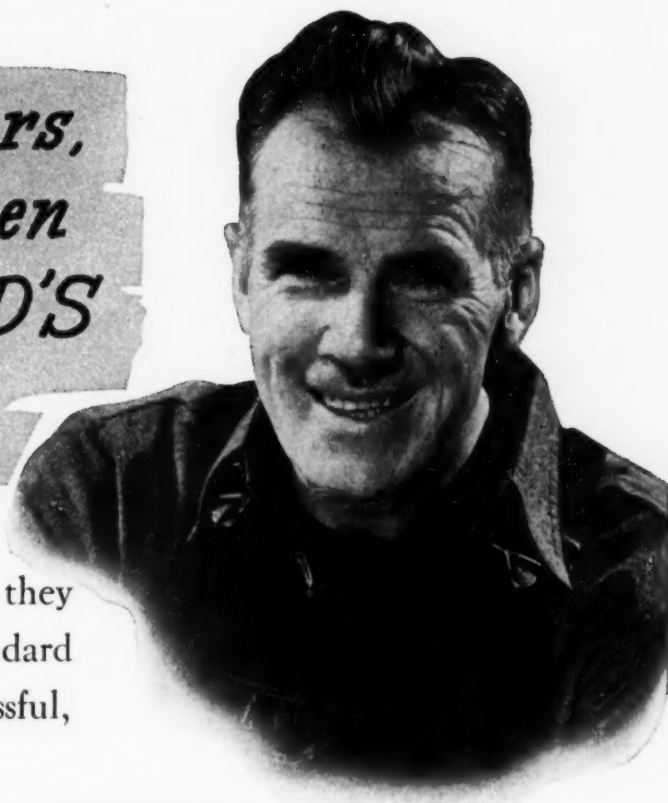
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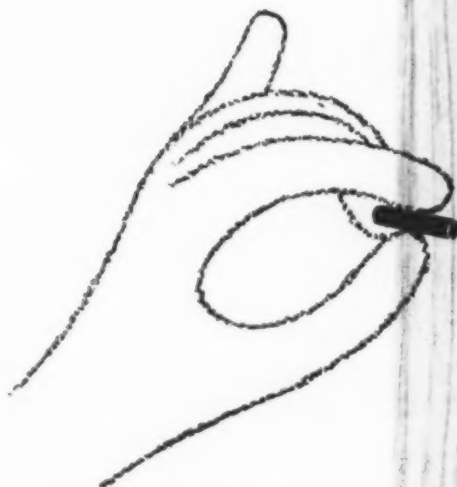
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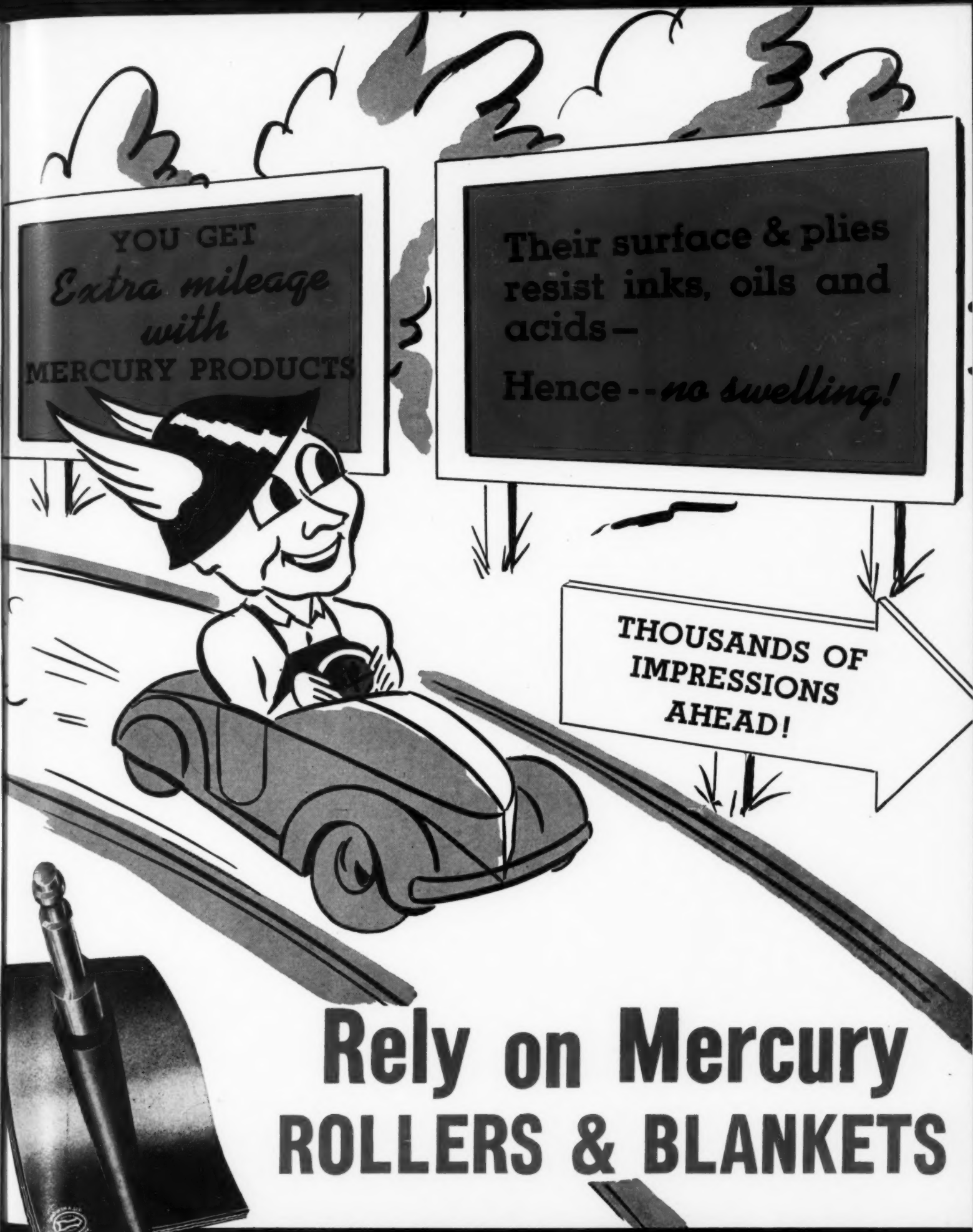


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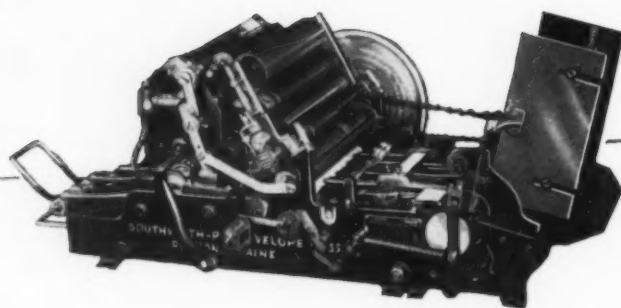
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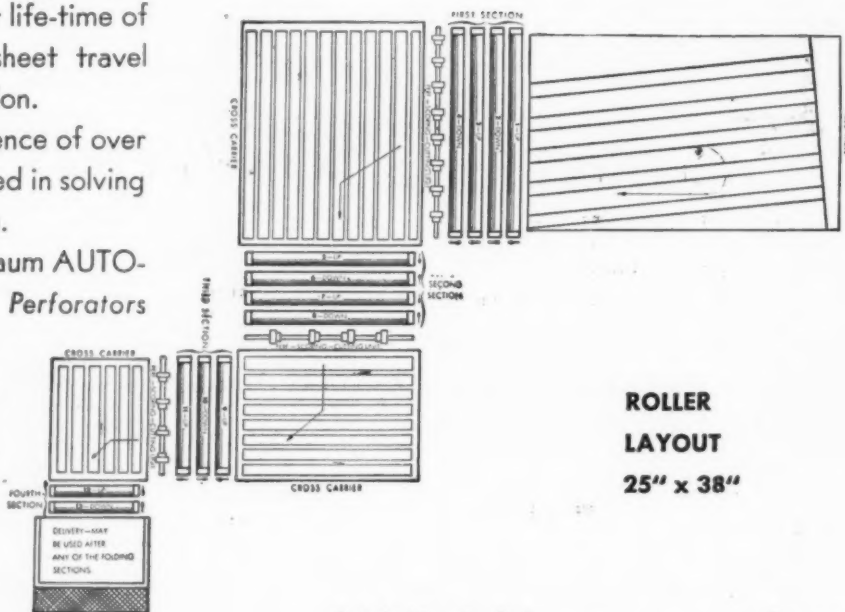
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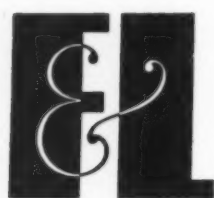
GENERAL PRINTING INK DIVISION • 100 SIXTH AVENUE • NEW YORK 13, N. Y.

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Has been used by many of the leading lithographic establishments for over twenty-five years.

It is SAFE in more ways than one, as:

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Works equally as well on stone, aluminum or zinc when used according to directions.

It is a TIME SAVER and ECONOMICAL, as:

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It will reduce the consumption of gum arabic;

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As a preservative for putting away originals or transfers for future use it has no equal and is far superior to the method of simply gumming up with gum arabic.

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Two ounces or less added to one gallon of water is all that is required.

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(ESTABLISHED 1870)

GENERAL PRINTING INK COMPANY DIVISION

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These famous names identify the papers manufactured by the Neenah Paper Company. The name *Neenah* appears in each watermark to identify the genuine for your protection.

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For the highly specialized requirements of the lithographer, Hoe has developed a group of presses, each outstanding for its particular applications.

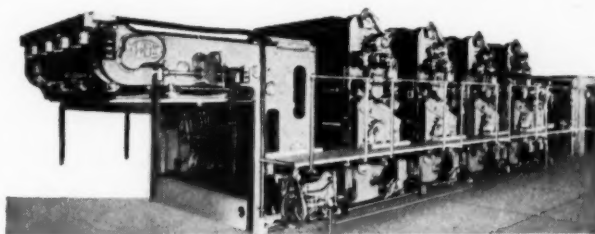
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It happened in about 1804 during the midday meal hour. Spears accidentally spilled his bottle of molasses against a newly-cleaned ink ball. To clean it again would take time. Instead, he returned to his job using the molasses covered ball to ink with. He soon discovered that proofs from the form on which he had used the

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So he tinkered more. And when the printing of that day began to take on a cleaner, better look, it was because Adam Spears had tinkered with an idea of progress.

For over one hundred years, Sam'l Bingham's Son Mfg. Co. has kept alive the spirit of progress that Adam Spears initiated. They have continually met the complex challenges of the modern age; and they will continue to provide the modern printer with the "right roller at the right time."

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OVER ONE HUNDRED YEARS OF ROLLER MAKING

How to Increase Your Varnishing Output and PROFIT Accordingly!

Heretofore the speed of varnishing has been restricted to the pace at which the varnished material could be handled by the drying oven.

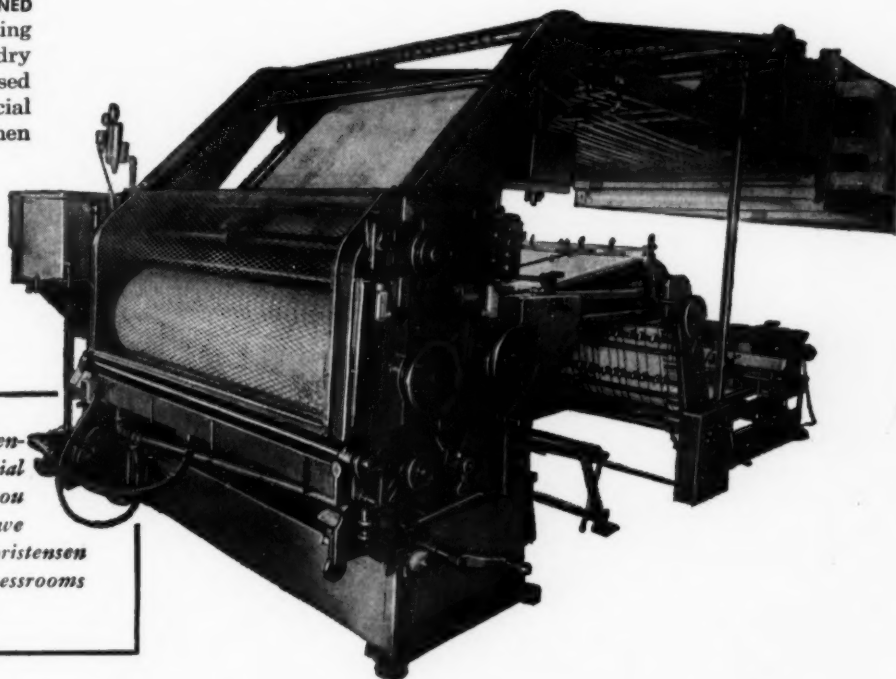
With the New Christensen Varnisher, material moves through the oven *in two planes*, taking up the product of the varnisher operating at about twice the speed previously possible.

Not only is production approximately doubled but the double delivery secured creates better conditions. Having more time to cool, sheets no longer tend to stick together.

SHEETS CLEANED BEFORE VARNISHING—The New Christensen Varnisher is equipped with a dusting roller which removes dust and dirt from sheets before they are varnished. This roller is completely enclosed and dust and dirt are removed by exhaustor.

FOUNTAIN AND VARNISH ROLLER EASILY CLEANED—Fountain is easily moved out of operating position for cleaning and setting of dry strip wipers. Varnish roller can be raised out of fountain for washing and a special motor is provided to run the roller when out of operating position.

NO STOPS TO DISCARD MIS-FED SHEETS—Ejector device automatically discards any mis-fed sheets, delivering them to reject tray located under feed conveyor without need of stopping machine and slowing output.



Complete details of the New Christensen Varnisher are given in a special folder which we will gladly send you upon request. At the same time we would like to tell you about other Christensen and Dexter Equipment serving in pressrooms and binderies.

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DEXTER FOLDER COMPANY

General Sales Offices, 330 West 42nd Street, New York 18, N. Y.

SALES REPRESENTATIVES: Chicago, Philadelphia, Boston, Cleveland, Washington, St. Louis

AGENTS: Dallas, Denver, San Francisco, Los Angeles, Seattle, Toronto, Montreal, Winnipeg . . . and in Foreign Countries

DEXTER Machines are built by Dexter Folder Company at Pearl River, N. Y.

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DEEP-ETCH COATING SOLUTION



Ready Mixed!

For your greater convenience, S. & V. has added to its line of Standardized Chemicals, SINVALCO Deep-Etch Coating No. 1 in a single solution, ready mixed for instant use.

We shall, of course, continue to furnish SINVALCO Solutions No. 1A and No. 1B for users who prefer the practice of mixing these two solutions.

Let us demonstrate to you in your own plant the efficiency and economy of using SINVALCO Standardized Chemicals. Write, wire or phone the nearest Sinclair & Valentine Plant.

SINVALCO
Ready to Use

STANDARDIZED CHEMICALS

- | | |
|---|---|
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Deep-Etch Coating Solution
(Ready Mixed) | SINVALCO Solution No. 8
Developing Ink |
| SINVALCO Solution No. 1
(A and B)
Deep-Etch Coating Solution | SINVALCO Solution No. 9
Lithotine Asphaltum |
| SINVALCO Solution No. 2
Stopping-Out Shellac | SINVALCO Solution No. 10
Stabilized Albumin Solution |
| SINVALCO Solution No. 3
Deep-Etch Developer | SINVALCO Solution No. 11
Litho-Kleen Concentrate |
| SINVALCO Solution No. 4
Deep Etching Solution for Zinc | SINVALCO Solution No. 12
Plate Etch for Zinc |
| SINVALCO Solution No. 5
Deep Etching Solution for Aluminum | SINVALCO Solution No. 13
Plate Etch for Aluminum |
| SINVALCO Solution No. 6
Lithotine Concentrate | SINVALCO Solution No. 14
Fountain Etch for Zinc |
| SINVALCO Solution No. 7
Deep-Etch Lacquer | SINVALCO Solution No. 15
Fountain Etch for Aluminum |
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S E R V I C E F R O M C O A S T T O C O A S T

Free - HAMMERMILL LETTERHEAD DESIGN PACKET



New... Complete... Compact

To help you cash in on the increasing demand for new and better letterheads!

Here are six tools helpful to any printer who wants to build up his letterhead business. They will aid in designing letterheads especially suited to the requirements of a customer's business.

This new Hammermill packet contains:

- 1 A portfolio** of outstanding specimen letterheads and envelopes printed on the new *Cockletone Bond*.
- 2 "Your Next Letterhead,"** one of the most popular idea-books among printers ever published by Hammermill. Contains essentials of modern letterhead design, suggestions for placement of trade-marks, emblems, etc., 26 samples of good arrangement.
- 3 Sample Book of Cockletone Bond,** the newest product of Hammermill's papermaking research and skills. Tub-sized, air-dried, it has the handsome appearance, heavy feel, crisp snap to add sparkle and distinction to your letterhead jobs. Book contains samples in weights for letterhead needs—business, executive, professional and personal. Also matching envelopes.



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4 Sample Book of Hammermill Bond. Up-to-date, showing improved Hammermill Bond's 14 pleasing colors and the purer, brighter white. Look it over. You'll see why so many thousands of printers use it regularly today, buy it with confidence and economy . . . select it for letterheads, business forms, 4-page letters, enclosures . . . and say it's the best all-purpose, all-round Hammermill Bond in its long history.

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6 Letterhead Layout Sheets. Spaced to enable you to plan and visualize your design.

SEND THIS COUPON TODAY! ➔

Send this coupon to your HAMMERMILL AGENT or mail to Hammermill Paper Co., 1613 East Lake Road, Erie, Pa. Please send me—FREE—the Hammermill Letterhead Design Packet.

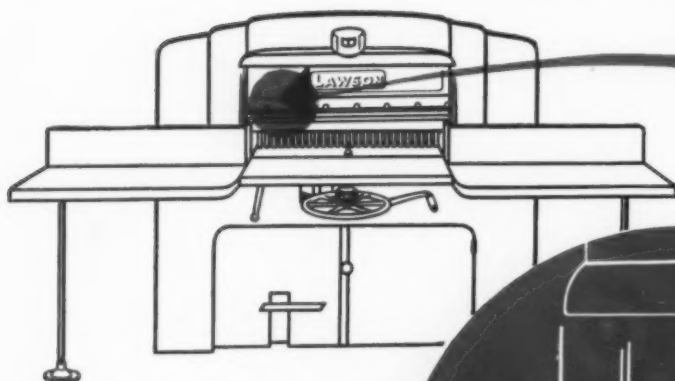
Name _____

Position _____

(Please attach to, or write on, your business letterhead)

ML-MAY

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KNIFE BAR SLOT CLOSING DEVICE prevents jamming of trimmings in the left-hand housing...a LAWSON feature that also eliminates the possibility of breakage of small booklets and labels made from brittle stock.

LAWSON 39" 46" 52" CUTTERS are FOREMOST in

- safety • dependability
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LAWSON CUTTERS are first choice . . . not only because of LAWSON'S exclusive features but also because of latest engineering advancements . . . improved precision . . . technical knowledge and experience of a half century of pioneering in paper cutting machinery. For outstanding value and performance LAWSON CUTTERS have no equal.

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➔ Complete, fully illustrated descriptions and specifications of the 39", 46" and 52" LAWSON CUTTERS are available upon request. Send for them now!



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- Two-Hand Operating Device
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- Gears Operate in Sealed Bath of Oil
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- Roller, Ball or Needle Bearings on Moving Parts
- Extra Long Clamp Lead
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- Three-Piece Split Back Gauge
- Table 37" from Floor
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- Designed by Fred Seybold, World Renowned Engineer



EDITORIALS

THE other day we were sitting in the office of the advertising manager of a huge manufacturing corporation. We were admiring the company's latest catalog, complete with fancy binding and sparkling halftones and a sprinkling of full color Kodachrome reproductions, all on coated paper. The admanager was not familiar with the production of the catalog when we inquired about it. He said he assumed it was letterpress, because "offset could never turn out a job with such sharp, brilliant reproductions." We said we've seen such work by offset and would be interested to know which process was used here. He called in an assistant to find out.

It was offset lithography!

He congratulated us as if we had something to do with the fine job. The credit actually went to a San Francisco lithographer.

We left feeling that here was one big buyer who had his mind changed rather suddenly and pleasantly as to the possibilities of offset lithography. We also went away feeling that lithography has a lot of selling to do to get away from the old unfortunate idea that it is some sort of a mysterious substitute for printing.



PAPER supply is reasonably satisfactory today, but more supply troubles may lie ahead. The sales manager of one of the largest paper mills warned during April that the new European aid program will have its effect on the U. S. paper industry. He pointed out that in the pre-war year of 1937 Europe used about 13 million tons of paper. Last year it used only about six or seven million tons. Paper and printing are almost certain to be an integral part of any reconstruction program, and paper therefore may become one of the important export items. The director of the aid program has already announced that paper will be made available for Europe's newspapers so that they

may more fully cover the news by adding more pages to their meagre formats.

Since U. S. paper mills are already operating above normal capacity and the world supply of pulp is stretched to the maximum, it may mean more belt-tightening if these western European nations are to be helped in their paper needs.

On the other hand a rise in paper prices was forecast during April as the inevitable result of new wage demands due to be made in the near future by several paper and pulp industry unions. Another round of increases in wages must necessarily be reflected in another boost in paper prices. Another factor, a paper mill executive pointed out, is the increased rate on freight.



HR 4259, in the U. S. Senate, which would relieve the "luxury tax" now being paid by lithographers on film and certain items of photography and platemaking equipment, at presstime had not emerged from the Senate Finance Committee.

This outrageous excise tax on the lithographer's working tools of production was dealt with in some detail in an editorial here last month. The tax imposes a 25 percent charge on such items of equipment as arc lamps, developing sinks, tanks, and camera lenses and a 15 percent levy on film.

While the chances of any reduction of general excise taxes were conceded to be slim, Senators seemed to have more sympathy for the relief of taxes, such as this one, which hamper the replacing of plant equipment and the expansion of plants. While deterring such business expansion, the taxes, on the other hand, produce very little net revenue for the government.

A good many letters were sent by lithographers to Senators urging the approval of the bill, HR 4259, and at this time, favorable action by the Finance Committee is still a matter of guess.

long run periodicals... new field for offset?

**Where press runs and other factors are
favorable offset is finding increasing
use in the magazine publication field**

By H. C. Latimer

Educational Head, Lithographers National Association

A REVIEW of what has already been done in magazine production by offset, together with an analysis of some of the new post-war developments, leads one to feel that our industry is on the threshold of a new field of business. The use of the lithographic process for producing periodicals, medium and long runs, seems as logical as its use for many forms of book production incorporating illustration. Even before the war, a Scandinavian magazine with a circulation of 460,000 monthly was being produced lithographically from one of the new types of long-life offset press plates.

Two lithographed western magazines, *Arizona Highways* and *Pacific Pathways*, profusely illustrated in full color, offer a preview of what is probably ahead of our industry. These magazines have attracted much favorable attention because of the quality and number of color illustrations. The former, produced by the Times-Mirror Press, Los Angeles, on two-color sheet-fed offset press recently received the award for the best California Commercial Printing in 1947, by the California Newspaper Publishers' Association. Its print order has run as high as 350,000 copies; the other magazine usually

runs about 60,000 copies an issue each month. Next to color which is of paramount importance to consumer magazines, lithography can offer freedom of design without excessive plate costs. To the magazine art director, this is an important advantage. Earnest Reichel, the designer, has demonstrated what can be done in this field with lithography in the new quarterly, *Yours*, produced by the Murray Printing Company of Boston. *Story Parade*, a children's magazine produced by an affiliate of Western Printing & Lithographing Company, and done in full color, is another example of what the designer can do with illustration with only 40,000 circulation at \$3.00 per year. *American Products*, (British Edition) recently suspended because of the dollar situation, is an example of a profusely illustrated magazine in one color produced economically by the offset process.

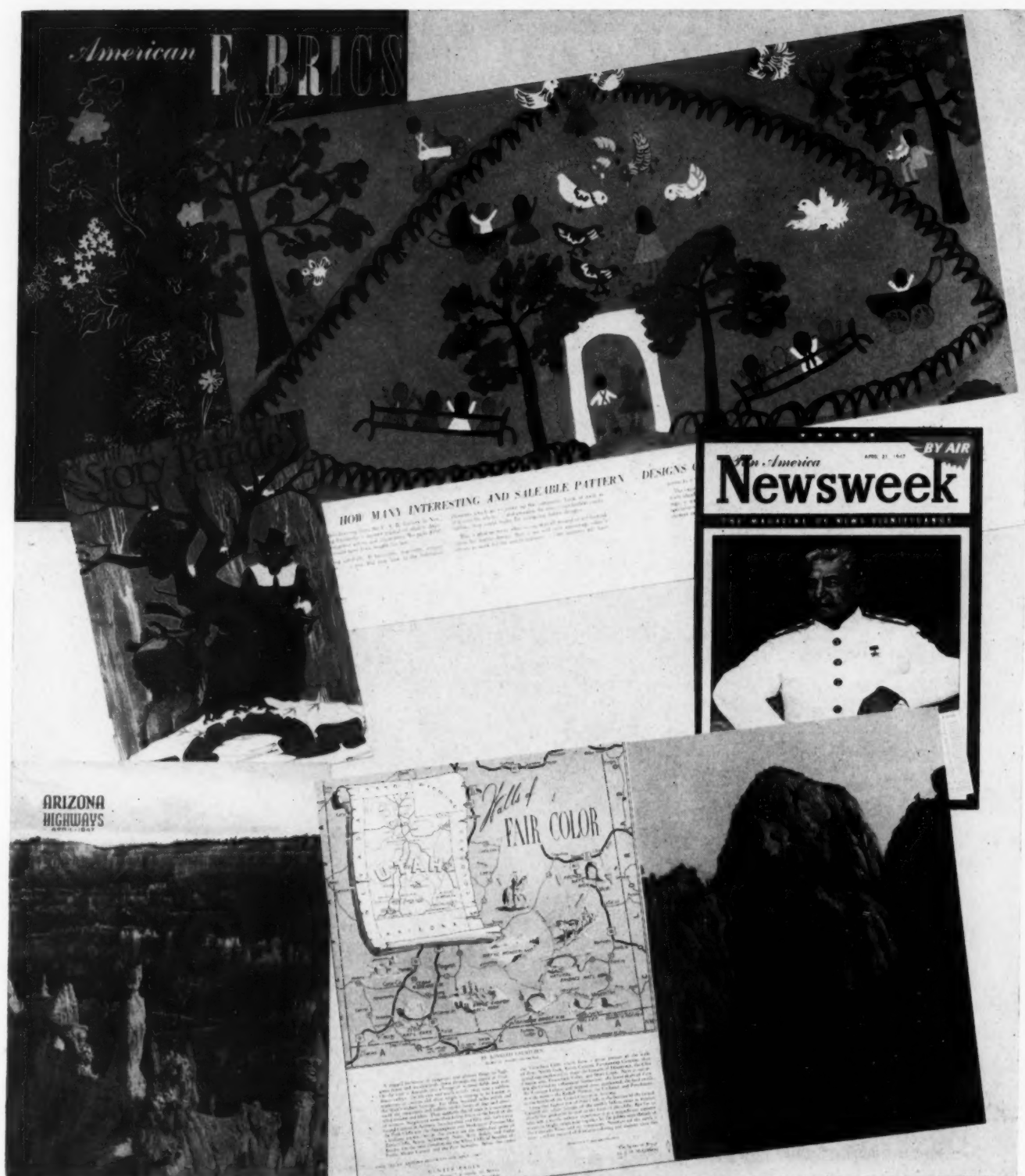
With the exception of two foreign editions of *Time* magazine produced by the Jersey City Printing Company, the former Pan-American edition of *Newsweek* produced by the Atlanta Lithograph Company, and several publications done by the *Journal of Commerce*, Portland, Oregon, and a few others including those pro-

duced by Emerson Press, Pittsburgh, most periodicals by offset have been done on sheet-fed presses. For long run magazine production, the time element will require web press equipment with signature folders, etc. just as with present methods where other printing processes are used. This type of equipment, plus an organization set-up geared to regular weekly or monthly periodical issue, will be needed to meet commercial competition. It will be recalled that in the early days of book production by lithography, it was this lack of special organizational knowledge which was a determining influence on our industry entering this field.

As is generally known, the magazine publishing industry has already taken steps to have such web press equipment available. *Time* will soon have its special Faber-Dutro web press in operation at the Pacific Press in Los Angeles. It is anticipated that the Pacific Coast edition of *Time* will revert to lithographic production on this press. The press will turn out a 64-page signature with two colors on each side of the web. *Readers' Digest* now has in South America a Webendorfer web offset press which will produce a 96-page signature with four colors on each side of the web at speeds up to 15,000 r.p.h. It is of interest to note that the Special Survey for 1945 by the Bureau of the Census revealed that the 185 reporting magazine publishers listed: 77 sheet fed offset presses, 17 webs, 20 proof presses, and 21 other offset presses.

To get actual production above the usual 12,000 magazine signatures per hour, the possibilities of still larger web offset presses are indicated by the capacity of the special Hoe press in the plant of the Crane Press in Trenton, N. J. This press is not being used for magazine production, but with its 74 x 47-1/8 inch press cylinders permitting double imposition, it reportedly can turn out 28,000 16-page tabloid size signatures per hour, with four colors on each side of the web.

Large consumer magazines demand color and more color for both editorial and advertising pages—not only for



Top: Front cover and typical full-color spread of *American Fabrics*, a *Fortune*-like trade publication selling for \$2.50 per copy. Covers and several sections are done by offset, both black and white and color. *Story Parade* is a 7 x 10" juvenile magazine with 48 pages and cover in four-color offset; 40,000 circulation monthly. The Pan-American edition of *Newsweek* utilizes offset. *Arizona Highways*,

shown here in a front cover and inside spread view, is a 9 x 12" monthly running about 32 pages and cover. This publication is almost entirely in four color process. It is produced by the Times-Mirror Press, Los Angeles, on a 35 x 45" Harris two-color press on antique stock. Run is 350,000. It is among the Books by Offset selections listed elsewhere in this issue.



The front cover and a spread of Yours are shown at the top. The spread indicates the flexibility in make-up gained by the use of offset. The magazine is 8 x 10½", has 64 pages in black and white with cover in color. It is produced by Murray Printing Co., Boston. Queen's Work, produced by Von Hoffman Press, St. Louis, is 7 x 9½", 32 pages and covers, uses a second color throughout, and

runs 90,000 monthly. Time uses offset on several of its overseas editions. American Products is an export publication produced entirely by offset, currently suspended because of dollar exchange situation. Pacific Pathways, 46 pages and covers, 9 x 12", 60,000 monthly, is produced by Security Lithograph Co., San Francisco. A recent edition had eight pages in full color, eight in duotone, and the balance featured large black and white illustrations.

illustrations, but for headlines too. Also important to these publications is a shorter time interval between closing dates, both editorial and advertising, and publication dates. The general situation now is an eight to ten week interval between closing dates for full color advertisements (plates furnished by the advertiser) and the publication date of the issue. Every effort is being made to shorten this time gap. It is in this field that lithography may also help solve some of the publishers' problems. In the makeready of a large magazine color form alone, lithography offers the advantage of hours instead of days, and without shutting down the press but for a small part of this time.

Magazines are already familiar with converting letterpress plates for offset production (for foreign editions and for lithographed covers)

and consider the production satisfactory. Thus no change in the routine procedure of handling advertiser's plates would be required.

Though it is too early to have any definite information on the possible economy or speed of phototype composition, there certainly is a better than even chance that this development will be a factor favorable to lithographic magazine production. Already it is reported that magazines see in Fairchild's Lithotype (typewriters using selected Monotype and spacing) a method of eliminating much of the editing necessary to fit available space, widow lines, etc.

But, of course, the delaying factor in long run magazine production by lithography has been the availability of an offset press plate which would regularly give half a million or more impressions. If such a plate is not

already here, it is probably just a matter of months when it will be. The available details on such plate developments have been pretty well covered and there is no need to review them here.

The use of lithography for magazines would undoubtedly provide a "new look" in consumer publications. Uncoated paper and freedom of design would tend to give a "tone" more comparable to *Fortune* magazine. Color photography in full page units, tint backgrounds, airbrush work and Ben Day effects would in all probability be used. It would be only natural that magazine layout would undergo changes similar to those in direct advertising design and layout when deep-etch plates made lithography suitable for the longer runs of direct mail promotion.★★

BETTER LIGHT FOR NIGHT VIEWING OF COLOR IN THE PRESSROOM

WHAT'S the matter with the night shift—are they blind?" That's what we said when we went through the press room in the morning. There it was—a whole skid run in yellow—with a nice yellow "wash" on one edge where it shouldn't have been.

We had good lighting on the press inspection table—75 foot candles of 4500 degree white fluorescent light all over the sheet according to the latest recommendation of the lighting engineers. Definitely the night pressman must have been blind not to see that yellow "wash" on the edge of the sheet.

So we took several sheets and waited till the night shift came in. It was dark outside then, the lights were on over the press table. We laid out the sheets—all prepared to give the pressman a good bawling out for carelessness—but we didn't. *We couldn't see the yellow "wash" either.* It just didn't show up under our inspection lights.

Solving the Problem

Everyone agreed something ought to be done. We had a lot of light for press inspection, but we just couldn't see a yellow "wash." So, as we had done many times before, we took our problem to the engineers at the Lamp Department of the General Electric Company, Nela Park, Cleveland.

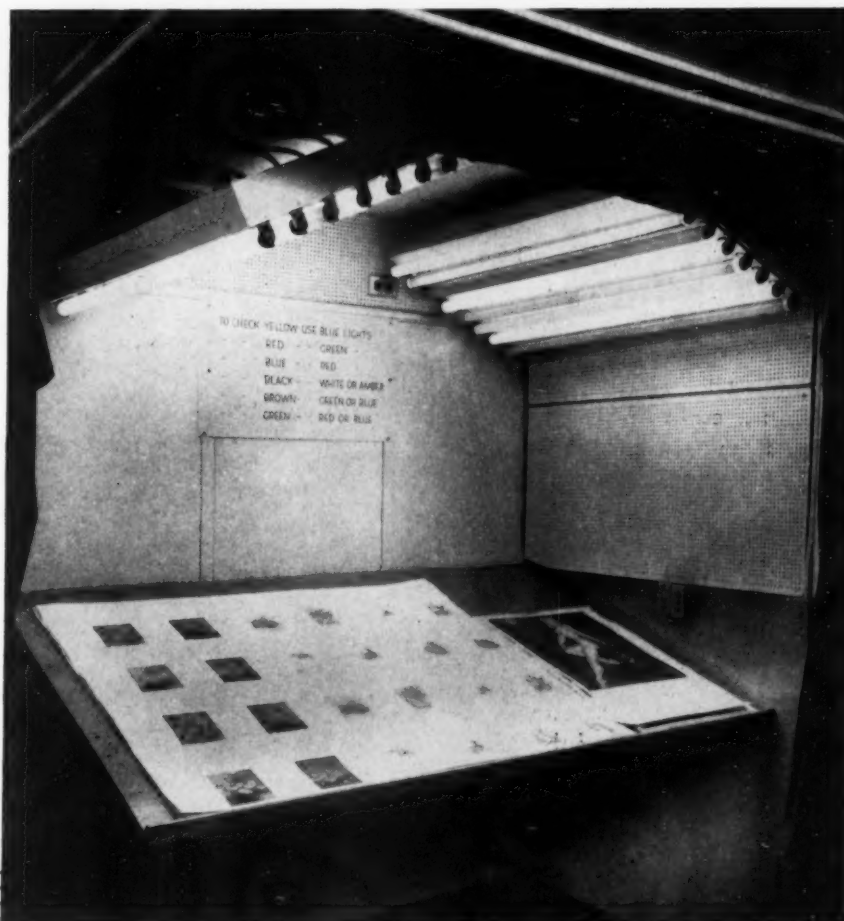
They assigned an illuminating engineer, E. A. Lindsay, to work on our problem. We told him we wanted

by **William C. Stone**, Production Manager
Andrew Balika, Superintendent
Copifyer Lithograph Corp., Cleveland

a light that would make a yellow half-tone press proof appear in gray values the same as the positive did on the camera inspection table. We also wanted a light which would turn the blue proof and the red proof into black and white images.

It was thought that some of the

new colored fluorescent tubes might do the trick. We tried illuminating the yellow proof with blue fluorescent tubes—excluding all other light. The yellow appeared much darker but still not a black and white image. We found that the blue fluorescent tube gives out a wide waveband of light.



Linsday then suggested that we wrap a blue gelatin filter over the tube which would pass a narrower band of blue light. We were able to get some from a theatrical supply store. One of the blue gelatins brought the yellow proof nearly to a black and white halftone appearance. Mr Linsday analyzed the color of our inks, and also various colored gelatins on the spectrophotometer at Nela Park.

We soon began getting visual results very close to what we wanted. A blue gelatin filter over the blue fluorescent tube made the yellow printer appear as black and white. A green filter over the green tube turned the red printer a dark brownish black. A red filter over the pink tube turned the blue printer quite dark.

The colored lights also worked with light tints such as pinks, buffs, tans. Under the colored light it was easier to see whether the color strength was equal on both edges of the sheets, because the color was changed to a gray value.

The accompanying photograph shows the press inspection booth that we built, which has been in use over a year. Several visitors in our plant have built similar viewing booths and their success has prompted us to make this viewing method available to the graphic arts.

There are no patents or license fees on the viewer. The fluorescent tubes are standard colors that can be purchased from your local lamp supplier. Standard lamp reflectors suitable for 40 watt tubes can be used, or your electrician can wire the sockets and ballasts on plywood, painted flat white for good reflection.

How the Viewer is Used

Your pressman inspects his first OK sheet in the viewing booth. This enables him to see more easily if his color is even on both sides of the sheet. He can see if there is any "catchup" or "wash"; if the halftone values are still there in the light tints; if the solids are printing full.

Thereafter, about every half hour during the run, sheets can be inspected to see if the print is sharpening or fat-

tening, or if any "wash" is developing on the edge of the sheet.

(The viewer is not designed to match colors, although colored fluorescent lights have possibilities along these lines.)

Here are the colored tubes we found most useful in checking press sheets:

To Check This Printing Color	Use This Color Fluorescent Tube
Yellow	Blue Tube
Red	Green Tube
Blue	Red Tube
Black	4500 Degree White, or Gold
Brown	Green or Blue
Green	Red and/or Blue

It is important to exclude all stray light from the inspection table. Our booth is in the press room office. A black curtain hung from the ceiling can be drawn to keep out all stray light.

There is less light intensity under the colored light, so time should be allowed for the pupil of your eye to expand. After a minute you will see

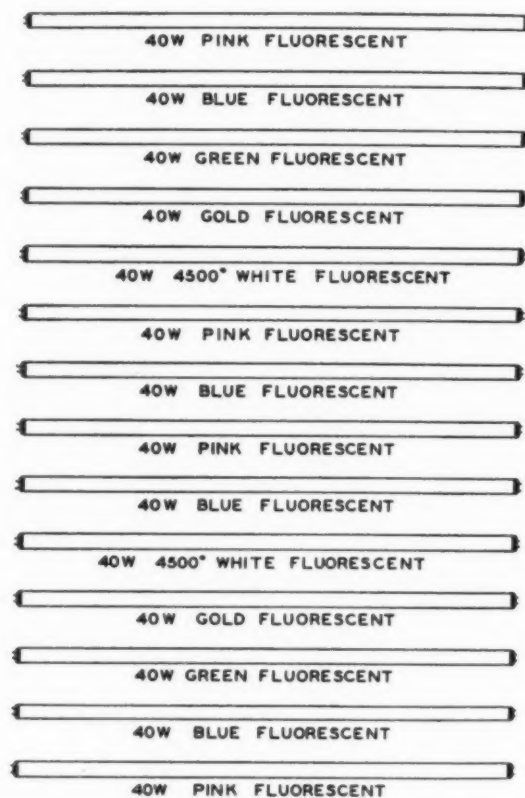
much more detail on the print than you see right after the white inspection light is turned off.

Construction Details

The diagram (Fig. 1) shows a suggested arrangement of tubes. We found that for viewing a 46" x 68" press sheet we needed 4 each of the blue and pink tubes, and two each of the green, gold and white tubes. The green and gold tubes emit about twice as much light as the pink and blue tubes, so only half as many were used to give the same comparative illumination.

The tubes for each color are spaced out to give even illumination over the inspection table. Follow the lamp manufacturers directions for wiring. By using two-lamp ballasts you need only half as many ballasts as tubes. One switch is used for each different color or tube, and controls all the lamps of that color. "Instant-start" fluorescent ballasts costs more but

FIGURE 1. Diagram showing position of colored tubes.



avoid the time lost in waiting for the tubes to light. They make it quicker to switch from one color to another.

We found 40 watt tubes satisfactory, 100 watt tubes also come in color and can be used if more light is desired.

Gelatin Filters

The colored gelatin to wrap around the fluorescent tubes can be purchased from the Rosco Laboratories, 367 Hudson Avenue, Brooklyn 1, New York, at 20¢ per 20 x 24" sheet. Each sheet will cover two 40 watt lamps. The manufacturer was unable to supply the colored gelatin in 48" strips (a 40 watt tube is 48" long), so we cut each 20" x 24" sheet into four pieces 5" x 24". These were taped end to end to make strips 5" x 48" which will cover a 48" tube with a slight overlap. Clear cellophane "scotch" tape was used for taping. In mounting the tubes in the reflector, the long taped seam should be placed on the back, away from the viewing slide.

Of the colored gelatin tried the following worked the best:

Lamp Color	Rosco Gelatin Number
Blue Tube	#37 Urban Blue
Pink Tube	#15 Light Red
Green Tube	#40 Medium Green
Gold Tube	#12 Amber

No filter is necessary for the 4500 degree white tube. This is used as normal illumination in the booth when you want the colors to appear natural.

Gelatin filters are fragile and with age become brittle from the heat of the lamp. It would be advisable to order extra sheets for future replacement. The colored gelatin did not appear to fade perceptibly, and we had no lamp replacements in the first year of our operation in our plant. We understand the colors of the fluorescent tubes are constant for the normal lamp life.

Spectral Curves

The spectral curves of different colored fluorescent lamps are published in General Electric Lamp Bulletin LD-1. In Figure 2 are shown the spectral curves of the blue, green and pink fluorescent tubes after they

have been covered by the colored gelatin filters mentioned above. Those technically inclined will note that the above curves have a much sharper cutoff and pass a much narrower waveband of colored light than do the bare tubes. This sharp cutoff and the absence of color overlap apparently contributes to the better seeing of color which we achieved.

Summary

Colored fluorescent lamps, properly filtered, improve the seeing and in-

spection of color in the press room, particularly at night. An inspection booth utilizing these lamps can be constructed at relatively low cost. There are no license fees or royalties to be paid. The lighting system described above should be useful to any method of printing in color.

Inquiries for further technical information regarding the fluorescent lamps should be addressed to E. A. Lindsay, Illumination Engineer, Lamp Department, General Electric Co., Nela Park, Cleveland Ohio.★★

Bill of Material

Below is a suggested bill of material with current list prices as furnished by the General Electric Co. This

gives you an idea of the approximate cost of the fluorescent lamps, and necessary electrical parts if you build your own reflectors:

QUANTITY	DESCRIPTION	PART NO.	LIST PRICE	
			EACH	TOTAL
4	40 Watt Instant-start BLUE Lamps	F40T12/B/IS	1.25	5.00
4	40 " " " PINK "	F40T12/PK/IS	1.25	5.00
2	40 " " " GREEN "	F40T12/G/IS	1.25	2.50
2	40 " " " GOLD "	F40T12/GO/IS	1.35	2.70
2	40 " " " WHITE "	F40T12/45W/IS	1.00	2.00
28	Lamp Holders—White	78X491	.20	5.60
7	Two Lamp Instant-start Ballasts	59G383	9.00	63.00
5	15 Amp Toggle Switches		.50	2.50

(If regular fluorescent tubes are used (not instant-start) you would need 14 starters FS-4 @ 30¢ each, 7 ballasts 58G483 @ \$5.00 each and 14 starter sockets 78X769 @ 15¢ each.)

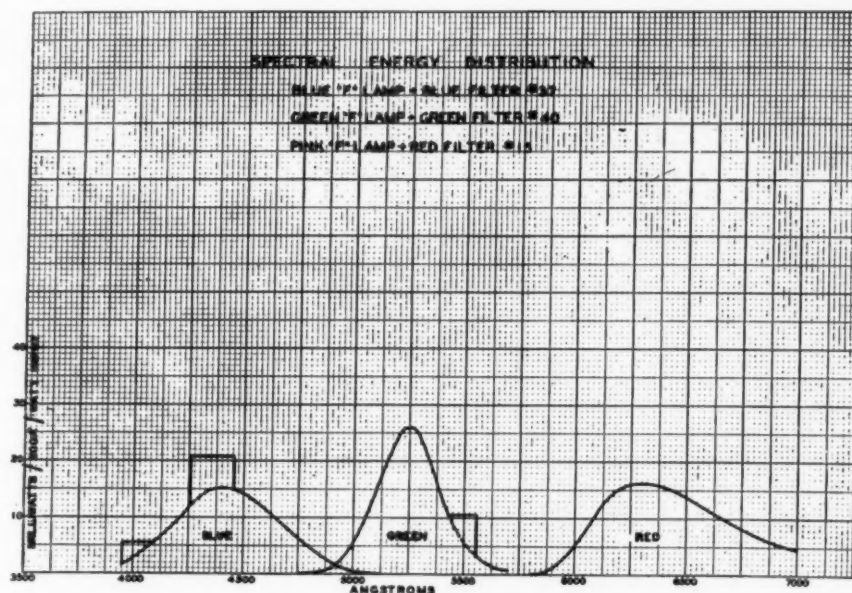


FIGURE 2. Spectral curves show color of light produced by fluorescent lamps covered by gelatin filters.

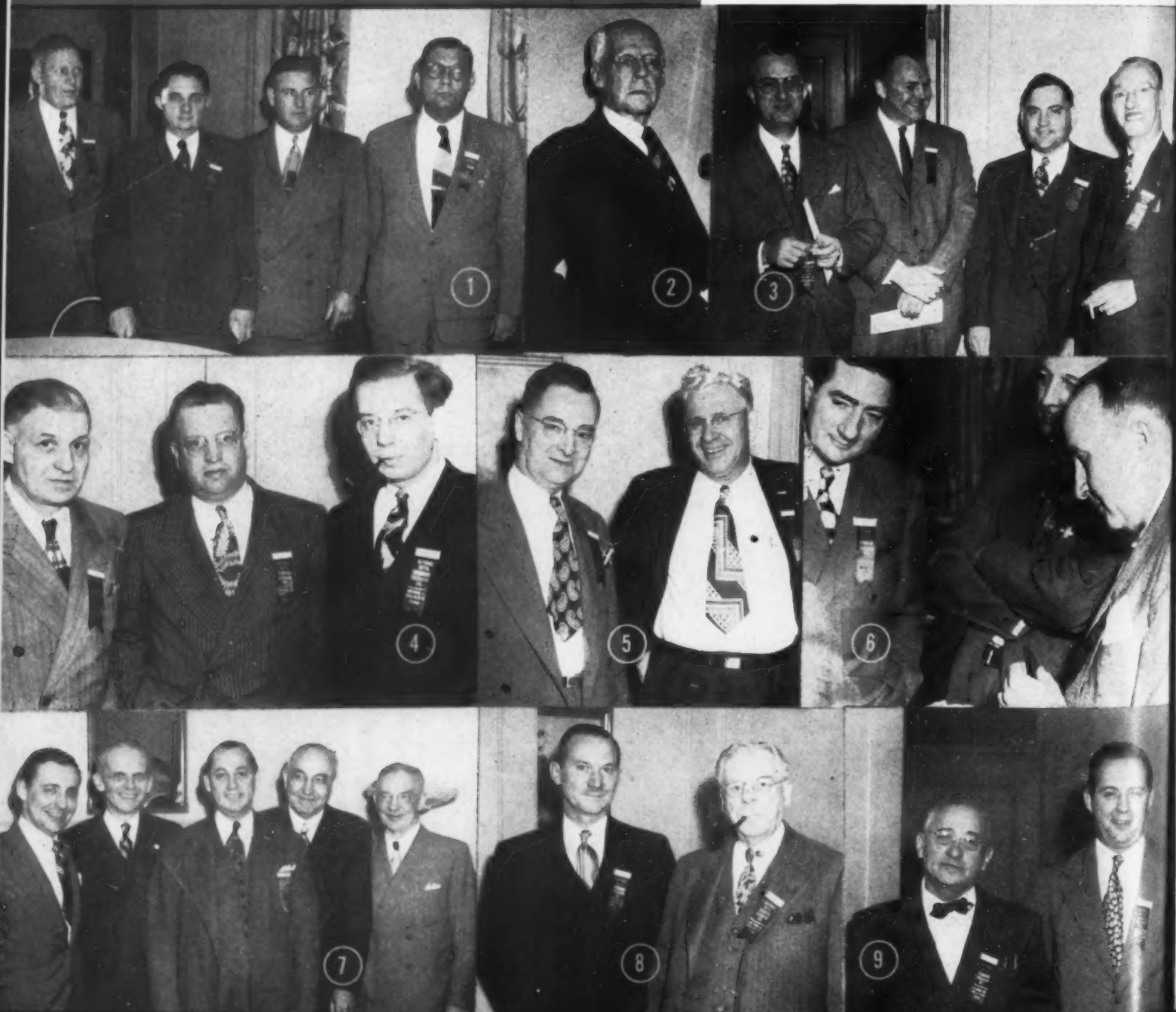
Record Attendance at Metal Decorators' Baltimore Convention

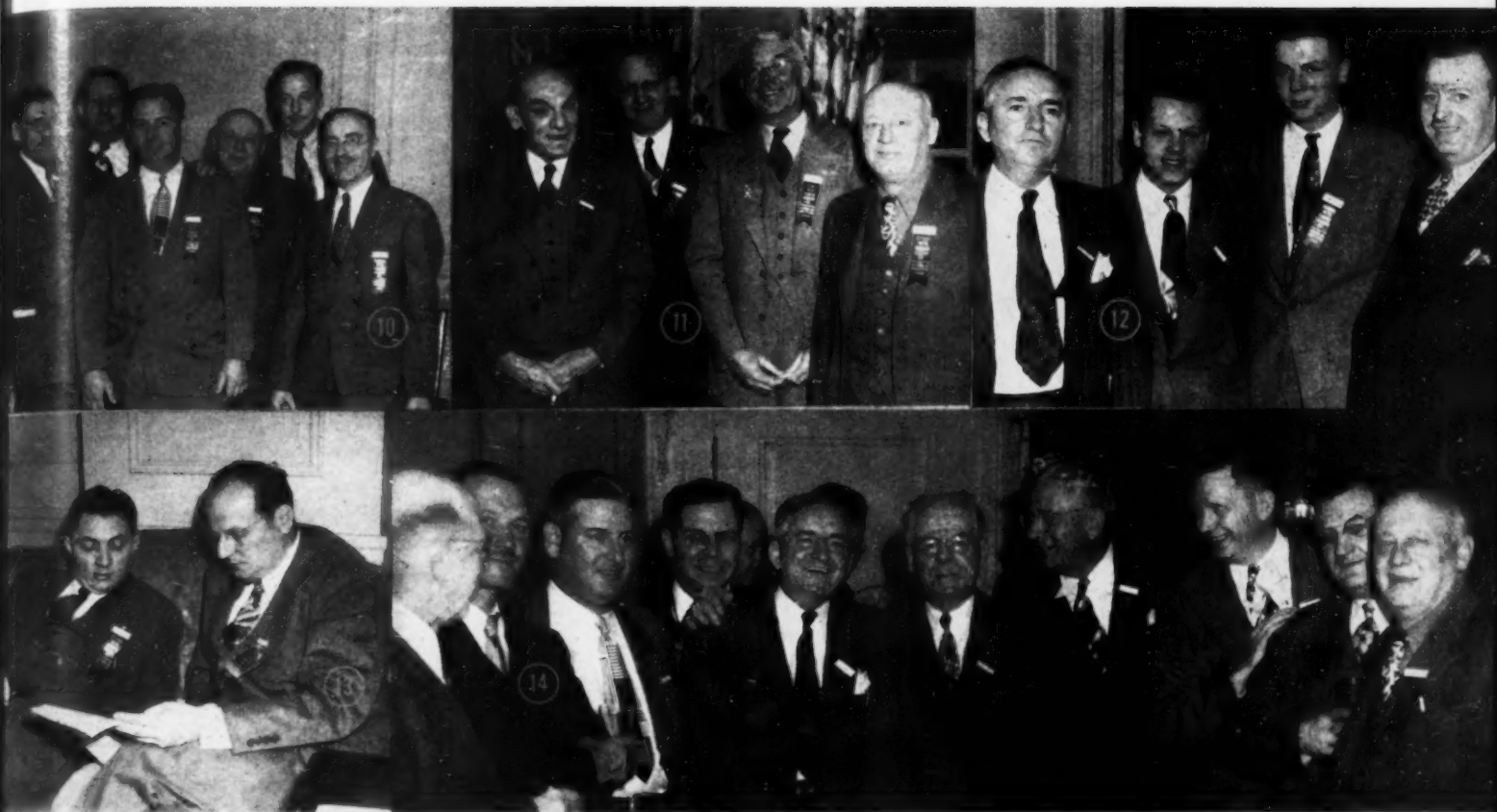
L. to R. 1. Officers, Wm. Kerlin, Secy.; Winslow Parker, Pres.; Wm. Felber, VP; and Ted Lipinski, Asst. Secy. 2. Fred Green, Crown Cork & Seal, Balto., a pioneer in the trade. 3. Donald Glenn, C. Campbell and Caleb Myer, all of Armstrong Cork, Lancaster, Pa., and H. E. Roth, Weirton (W. Va.) Steel. 4. Frank Roddy, Ohio Corrugating Co., Charles Hug and Robert Stuart, both of Warren Metal Decorating Co., all of Warren, Ohio. 5. T. A. Griffiths, Standard Oil Co., Cleveland, with Neal D. Rader, The Texas Co., Port Arthur, Tex. 6. Ed Parker, Parker Metal Decorating Co.,

Balto.; E. R. Byers, R. M. Hollingshead Corp., Camden, N.J.; and H. R. Justice, Standard Oil, Cleveland. 7. Walter A. Spies, Jr., Fred S. Bailey and Chris Scheehle, Jr., all of Wagner Litho Machinery Co., and Walter H. Parkin and James C. DeGarmo, both of National Standard Co., Wagner parent firm. 8. Stephen Lipinski, Brooklyn (N.Y.) Metal Decorating Co., with C. W. Dickinson, R. Hoe & Co., New York. 9. This is Abbott and Costello—Clement V. Abbott, Parker Metal Decorating Co., Balto., and Gene Costello, Federal Tin Co., Balto.

A GROWING interest in metal lithography was indicated when the National Assn. of Metal Decorators met for their semi-annual convention April 28, 29 and 30 in Baltimore. The largest number on record attended the three-day meeting which consisted of a business session and two days of tours through two large industrial plants. Registered metal decorators and others attending brought the total attendance to over 100.

Officers of the association are Winslow H. Parker, Parker Metal Decorating Co., Baltimore, president; William F. Felber, Illinois Metal Decorators, Inc., Chicago, vice president; William Kerlin, Tinplate





10. Fred Domke, W. H. Hutchinson & Son, Chicago; George (Buck) Frank, Sheet Metal Coating & Litho., Balto.; Wm. F. Felber, Illinois Metal Decorators, Chicago; Jos. Brown, Advance Metal Litho, Long Island City, N.Y.; E. R. Byers, R. M. Hollingshead Corp., Camden, N. J.; and Ray Dawson, Metal Lithographing, Brooklyn. 11. H. E. Rawlings,

Jr., and H. G. Voelker, both of Parker Metal Decorating Co., Balto.; Lloyd Bowden, Continental Can, Balto.; and Jos. Brown, Advance Metal Litho, Long Island City, N.Y. 12. Earl E. Gray, Caspers Tin Plate Co., Chicago; Bill Westphal and Jim Westphal, Metal Lithographing Co., Brooklyn; and Bill Traub, Fuchs & Lang. 13. Winslow

Parker, Parker Metal Decorating Co., Balto., Assn. president, with N. G. Mandish, Caspers Tin Plate Co., Chicago. 14. A group of friends congratulate C. W. Dickinson, (center) of R. Hoe & Co., following presentation of a set of leather luggage to him by the association, in honor of his long service in the industry.

Lithographing Co., Brooklyn, secretary; and Ted Lipinski, Brooklyn Metal Decorating Co., Brooklyn, assistant secretary.

The meeting opened at the Sheraton Belvedere Hotel with a business session at which various reports were given by the officers. Earl Gray, Caspers Tin Plate Co., Chicago, past president of the organization and chairman of the research committee, caused a stir of interest when he displayed samples of a new lithographic plate developed for quality short runs. It is of cold-rolled steel and has a "grain" coated on it. It is made and processed similar to an albumin plate, he said. He also showed samples of work done with the plate. Mr. Gray also discussed developments in magnetic feeders and said that several groups are now working on improvements on this type of feeder.

Following a luncheon at the hotel, Earle K. Shaw, counsel for the Graphic Arts League of Baltimore, and former regional attorney for the National Labor Relations Board, addressed the group on current labor problems.

Those attending were guests of R. Hoe & Co., New York, at a cocktail party that evening, and C. W. Dickinson and James Hayes of Hoe were hosts. The highlight of this affair was the surprise presentation of a set of leather luggage to Mr. Dickinson for his many years of association with the metal decorating industry. The presentation was made on behalf of the NMDA by Mr. Kerlin.

Following this party the men were guests of the Wagner Litho Machinery Co. at Club Charles for a steak dinner and entertainment. At the club's floor show several members

of the metal decorators, who were called on to present impromptu numbers, stole the show. Neal Rader of The Texas Co. related some humorous Texas stories; and several encore numbers were sung by a quartet composed of Mr. Parker; H. R. Justice, Standard Oil Co. of Ohio; Ray Dawson, Metal Lithographing Co., Brooklyn; and Ted Lipinski. Mr. Justice then followed with a solo number and several encores.

Hosts at the affair were Chris Scheehle, Jr., manager, Wagner Litho Machinery, Fred S. Bailey, assistant manager, Walter H. Parkin, president of the parent firm, National Standard Co., James C. DeGarmo, vice president National Standard, and Walter A. Spies, Jr. of the Wagner Div.

On the second day, the group
(Continued on Page 103)

A Reflection Process for Reprinting Books



By Gerard L. Urban

Brett Lithographing Co.
Secy'y., New York Litho Club

WITH the attention of many lithographers being focused this month on the production of books by offset lithography, some may be interested in a process of reproducing type and line work by a contact reflection method which can replace the camera.

In about 1922 the German lithographing firm of Ullmann in Zwickau developed a process of platemaking for the reprinting of books, (type and line work) which was called "Manul-druck."

This process proved tremendously valuable in Germany. After the first World War many editions of books had to be reprinted although the type was no longer standing because of government orders forcing the scrapping of 50 to 75 percent of standing type. The process permitted the reprinting of these books without either resetting the type or going through the camera photographic process.

The Ullmann company used a glass plate coated with bichromated collodion emulsion (the formula for this emulsion was a manufacturing secret). This glass plate was placed, emulsion-side down, on the printed page which was to be reproduced. Then the plate, with the copy underneath it, was exposed to the light. The light passed through the glass and the emulsion and struck the paper. The portion of the incident light striking the black lines or type was absorbed, while that striking the paper was reflected. This section of the emulsion in contact with the white light-re-

flecting paper was thus exposed twice, and this extra exposure hardened the bichromated coating so that the other areas could be washed out. After washing out, the plate was stained with ink (ink formula not available) and only the twice-exposed bichromated collodion was receptive to the ink. This gave the negative enough contrast to be used in making the albumin plates. Later on contact positive films were made and the press plates were made by the deep etch process.

In cases where more copies of the books were available the reflex plates were made in larger sizes. The books were taken apart and the eight, 16 or 32 page signatures were flattened out and one glass plate was used to make a reflex contact print of one side of the entire signature in one exposure. Books which existed only in a few rare copies which could not be taken apart were made on small plates, page after page. A special small vacuum frame was built for that purpose.

Later on, approximately in 1930, the Polygraphic Co., Laupen, Switzerland, developed a process called Typon where the coated glass was replaced by a high contrast silver chloride paper (Typon paper). After putting a yellow filter between the light source and the sensitized paper, the paper, with the copy underneath it, was exposed. It was developed in metol-hydroquinone with a trace of potassium ferro-cyanide added. The same company also developed a Typon film which could be used instead of the paper with still better results. By

using Typon film, black and white halftones up to about 60 line screen could be reproduced.

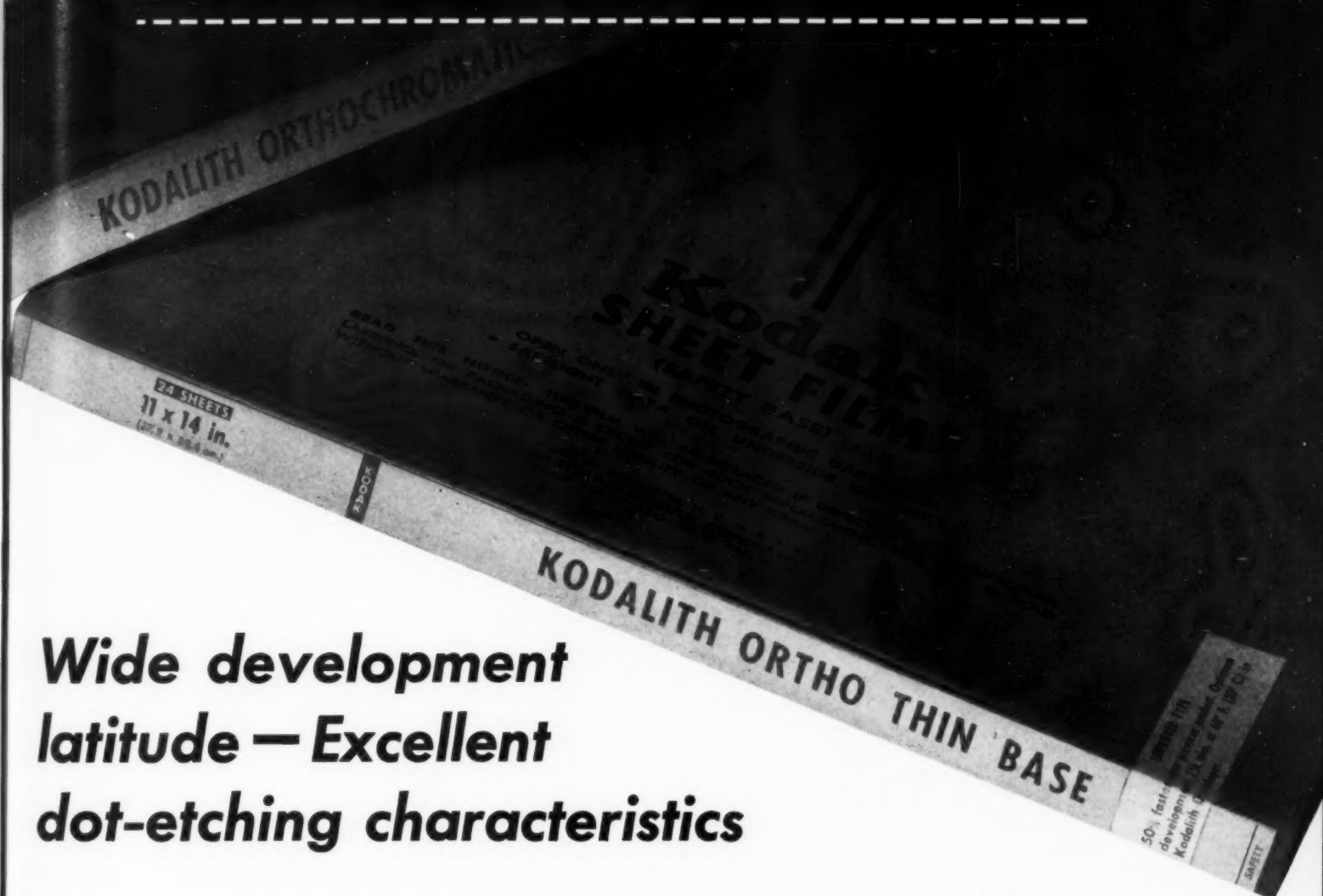
The above technical information is all that seems to be available from German trade literature.

In World War II the U.S. Army Map Service had a similar process which was used in the reproduction of maps and other type and line work. An Army Map Service Bulletin describes this process as follows:

"It is often possible, by means of reflection printing to make satisfactory copies from line originals without resorting to the copy camera. A printing frame, preferably of the vacuum type, is used for the process. The original is placed in the frame with the side to be copied towards the light source. Sensitized paper of either the chloride or chloro-bromide type is placed on it with the emulsion side in contact with the original, and the back toward the light. The frame is then closed and the exposure made. White light is used for chloride papers and yellow for chloro-bromide or straight bromide.

"The light goes through the emulsion, thus fogging it uniformly, but a fraction of the incident light passes through the sensitive coating and reaches the drawing or type matter to be copied. This light is absorbed by the black lines of the original but reflected from the white background back to the sensitive emulsion. Development brings up a negative of very weak contrast from which an excellent positive print may be made normally. Contrasty paper is recommended for both steps."★★

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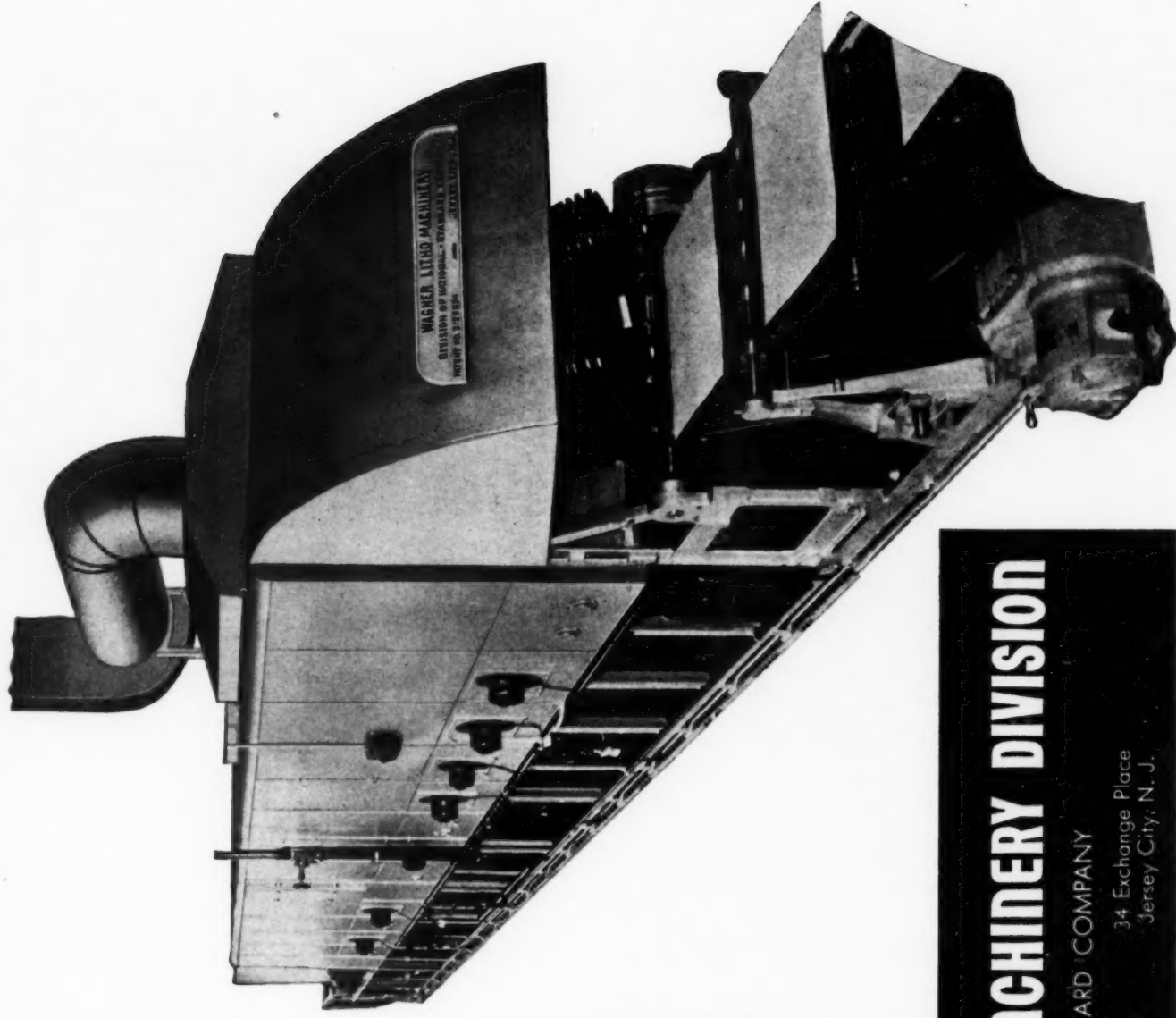
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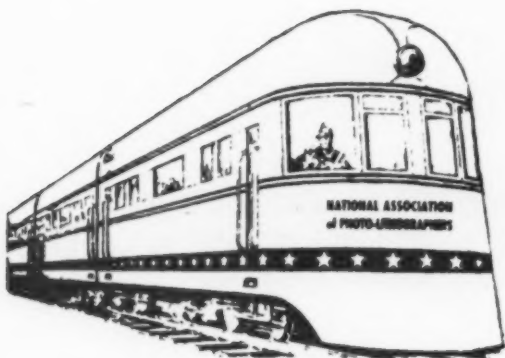
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International Ptg. Ink Main 6828

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International Ptg. Ink Riverside 6874

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BOOKS

BY OFFSET

Forty-two lithographers are credited with producing the 81 selected books.

Here is the complete list of winners.

General Trade Books

1. AEsOP'S FOIBLES. 96 pages, 7 7/8" x 10 3/4". 5,000 copies. The John Day Company, New York, N. Y.

Design: Oscar Berger. Production: Wendel A. Roos. Composition: The Composing Room. Type Face: Linotype Caledonia. Paper: S. D. Warren's Cumberland Offset 44 x 64, basis 70, supplied by Henry Lindemeyr & Sons. Lithographer: Robert Teller Sons & Dorner. Binder: Van Rees Bindery. Cloth: Holliston's Novelex.

Faithful reproduction of the artist's India ink originals helped to retain the crisp pertness of the pen and brush drawings. Aluminum, albumin plates were made from film negatives.

2. THE BRIDE'S BOOK OF ETIQUETTE. 194 pages, 6 3/4" x 10", 10,000 copies. The Bride's Magazine, New York, N. Y.

Design: Cipe Pineles. Production: Margaret Beeber. Composition: The Composing Room. Type Face: Linotype Caledonia. Paper: W. C. Hamilton's Louvain Wove Antiquex 28 x 42, basis 70. Lithographer: Crafton Graphic Company. Binder: Trauber's Bindery.

The pen and ink drawings were made for same size reproduction. The type proofs were submitted on a special matte finish stock. Zinc, albumin plates were made from film negatives.

3. COLLECTOR'S HANDBOOK OF MARKS AND MONOGRAMS ON POTTERY AND PORCELAIN. 377 pages, 5 1/2" x 7 1/2". 2,000 copies. Borden Publishing Company, Los Angeles, Calif.

Design: Emanuel Borden & Don McNutt. Production: Lillian Borden Kane. Composition: Service Typesetting Company. Type Face: Linotype Granjon. Paper: West Virginia's Inspiration Vellum 34 1/2 x 44 1/2, basis 60. Lithographer: Standard Lithographing Co. Binder: Webber McCrae Co. Cloth: Dupont's Fabrikoid.

The original copy consisted of newly set type pages on dull coated stock, and pages from a British book. Zinc, albumin plates were made from film negatives.

Books on View in Chicago and New York

Chicago was scheduled to have the first look at the 1948 offset book selections. A preview dinner was held by the Chicago Book Clinic May 4 at Normandy House. On May 5 the exhibit, including several panels showing step by step production of books by offset lithography, opened at Swigart's Gallery of Printed Ideas, 723 South Wells St., Chicago, where it is to continue through May 28. They will be shown also at the American Booksellers Convention, Palmer House, May 5-7.

The New York preview is to be held at the galleries of the Architectural League, 115 East 40 St., the evening of June 21. The exhibit is to remain open there June 22-26.

Information on the travelling exhibits of the 81 books is available from Books by Offset Lithography, Inc., 1 Madison Ave., New York 10, telephone, Murray Hill 6-2575.

4. CREATIVE ILLUSTRATION. 304 pages, 9" x 12". 20,000 copies. The Viking Press, Inc., New York, N. Y.

Design: Morris Colman. Production: Morris Colman & Leonard Shatzkin. Composition: The Composing Room. Type Face: Intertype Caledonia and Foundry Weiss. Paper: S. D. Warren's Cumberland

Offset 37 x 49, basis 80, supplied by H. Lindenmeyr & Sons. Lithographer: Reehl Lithographing Co. Binder: H. Wolff Book Mfg. Co. Cloth: Holliston's Vellum Roxite and Mactex sides.

Here is an unusual demonstration of many technical possibilities afforded by the lithographic process—delicate text and display type, heavy lettering, fine line work, wide gradation of pencil strokes and wash tones, as well as photographs; also vivid color work in dozens of art and production techniques. Plates were zinc, deep-etch and the book was printed on a single-color press.

5. EUGENE DELACROIX. His Life and Work, 96 pages, 8 1/2" x 11". 3,000 copies. Lear Publishers, Inc., New York, N. Y.

Design & Production: Publisher. Composition: The Parish Press. Type Face: Linotype Bodoni Book. Paper: Dill & Collins' Suede Laid 35 x 45, basis 70, supplied by Schlosser Paper Corp. Lithographer: H. Krauss. Binder: Publishers' Bookbindery. Cloth: Holliston's Zeppelin, on backbone. Sides: Strathmore's Beau Brilliant.

The original art work for this book is distributed throughout the many museums in France. Special prints were used as copy. The colors originally used by the artist are reproduced with fidelity. Zinc, albumin plates were made from film negatives.

6. THE FANTASY OF PIETER BRUEGHEL. 112 pages, 11" x 8 1/2". 3,000 copies. Lear Publishers, Inc., New York, N. Y.

Design: James Grunbaum. Production: Publisher. Composition: The Composing Room. Type Face: Linotype Granjon. Paper: Dill & Collins' Suede Laid 35 x 45, basis 70, supplied by The Schlosser Paper Corp. Lithographer: H. Krauss. Binder: Publishers' Bookbindery. Cloth: Holliston's Novelex on spine. Sides: Strathmore Beau Brilliant.

The reproductions in black with a tan tint block are from engravings. The folios and large initial appearing on text pages are printed in this second color. Zinc, al-

5 people needed
to furnish cutter
with work...



Picture taken at the United States Printing and Lithograph Company.

This 64-inch Seybold Precision Cutter cuts about 6000 sheets an hour. It takes 5 people to deliver these sheets to the cutter. Yet this shop would have no use for this expensive equipment and labor if it didn't have a competent photographic department. For all their production is dependent on quality photographic work.



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bumin plates were made from film negatives.

7. FIRESIDE BOOK OF FOLK SONGS. 324 pages, 7 $\frac{3}{4}$ " x 11". 75,000 copies. Simon and Schuster, Inc., New York, N. Y.

Design: The Sandpiper Press. Production: Pierre Martinot. Composition: The Composing Room. Type Face: Linotype Scotch and Baskerville. Paper: Champion Paper Co.'s Kilmory Text 49 $\frac{3}{4}$ x 68 $\frac{1}{2}$, basis 60, Laid Finish. Lithographer & Binder: Western Ptg. & Litho Co. Cloth: Bancroft's Stratron on spine.

The four-color process illustrations were prepared by the fluorescent method. The two-color illustrations were drawn in line. The second color changes on different forms. The advantages of lithography are visible in the ingenious design of the endpapers and the two-color printed paper sides of the binding. Zinc, deep-etch plates were made from glass and film negatives.

8. HANDBOOK OF EARLY AMERICAN ADVERTISING ART. 208 pages, 9" x 12". 3,500 copies. Dover Publications, Inc., New York, N. Y.

Design: Clarence P. Hornung. Production: James T. Parker. Composition: The Composing Room. Type Face: Linotype Caledonia. Paper: W. C. Hamilton's Ivory Weycroft 38 x 50, basis 70, Felt Finish. Lithographer: General Offset Co. Binder: American Book-Stratford Press. Cloth: Bancroft's Buckram.

The original art work of this black-and-white book consisted of works of various artists from Colonial times through the 19th Century. Zinc, albumin plates were made from film negatives.

9. IS THAT ME? A Book About Caricature. 156 pages, 9" x 12". 10,000 copies. Watson-Guptill Publications, Inc., New York, N. Y.

Design: Lyn A. Watson. Production: Robert S. Lathrop. Composition: Monotype and Linotype Composition Co. Type Face: Linotype Bodoni and Foundry Bulmer. Paper: International Paper Co.'s Trafalgar Offset 38 x 50, basis 55, supplied by Miller and Wright Paper Co. Lithographer: Sackett and Wilhelms Lithographing Co. Binder: Tauber's Bindery. Cloth: Holliston's Novelex.

The original art work consisted of line and line and wash. Five colors were used to print the four full-color pages. The other illustrations were printed in black and black and a second color. Aluminum, albumin plates from film negatives were used for the two-color work and aluminum, deep-etch plates from film negatives for the full-color pages.

10. MEET THE AMISH. 128 pages, 7" x 10 $\frac{1}{2}$ ". 5,000 copies. Rutgers University Press, New Brunswick, N. J.

Design: Joseph Blumenthal. Production: Reynard Biemiller. Composition: The Composing Room. Type Face: Linotype Baskerville with Foundry Bulmer. Paper: Curtis Paper Co.'s Enfield White 22 x 28 $\frac{1}{2}$, basis 70, Laid Finish, supplied by Merriam Paper Co. Lithographer: Meriden Gravure Co. Binder: Russell-Rutter Co. Cloth: Bancroft's Buckram.

Lithographers Who Produced Winning Books

Advance Lithographing Co., Chicago, Ill.

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Boston Offset, Roxbury, Mass.

Colorgraphic Offset Co., Inc., New York, N. Y.

Commercial Lithographing Co., Kansas City, Mo.

Crafton Graphic Company, Inc., New York, N. Y.

R. R. Donnelley & Sons Co., Chicago, Ill.

Duenewald Printing Corp., New York, N. Y.

General Offset Company, New York, N. Y.

William C. D. Glaser, New York, N. Y.

Hinkhouse, Inc., New York, N. Y.

A. Hoen & Co., Baltimore, Md.

Jersey City Printing Co., Jersey City, N. J.

Richard L. Jones, New York, N. Y.

Kellogg & Bulkeley, Hartford, Conn.

H. Krauss, New York, N. Y.

Lithocraft, Inc., Minneapolis, Minn.

Litho House, New York, N. Y.

Meehan-Tooker Co., New York, N. Y.

Meriden Gravure Co., Meriden, Conn.

National Process Co., Clifton, N. J.

New Era Lithograph Co., New York, N. Y.

Newman-Rudolph Co., Chicago, Ill.

Oberly & Newell Lithograph Corp., New York, N. Y.

Polygraphic Company of America, New York, N. Y.

Providence Lithographing Co., Providence, R. I.

Rand McNally Co., Chicago, Ill.

Reehl Lithographing Co., New York, N. Y.

R. M. Rigby Ptg. Co., Kansas City, Mo.

Sackett and Wilhelms Co., New York, N. Y.

Standard Lithographing Co., Los Angeles, Calif.

Stanford University Press, Berkeley, Calif.

The Steck Company, Austin, Texas

Edward Stern Co., Inc., Philadelphia, Pa.

Robert Teller Sons & Dorner, New York, N. Y.

Times-Mirror Press, Los Angeles, Calif.

University of Chicago Press, Chicago

Western Printing & Litho Co., Poughkeepsie, N. Y.

Western Printing & Litho Co., St. Louis, Mo.

Except for the letterpress printed introduction the balance of this book of black-and-white photographs and text was printed by offset lithography.

11. MOZART ON THE WAY TO PRAGUE. 128 pages, 5 $\frac{1}{2}$ " x 8 $\frac{1}{4}$ ". 6,000 copies. Pantheon Books Inc., New York, N. Y.

Design & Production: Jacques Schiffrin. Composition: American Book-Stratford

Press. Paper: Strathmore Paper Co.'s Green Pastelle 26 x 35, basis 80, Antique Finish, Supplied by H. Lindenmeyr & Sons. Lithographer: The Meriden Gravure Co. Binder: H. Wolff Book Mfg. Co. Cloth: Bancroft's Buckram on spine.

The fine pencil originals retain their spontaneity in reproduction. Zinc, albumin plates were made from film negatives. The paper sides of the binding were lithographed from a special design.

12. OUR OWN BAEDEKER. 296 pages, 6 $\frac{1}{2}$ " x 8 $\frac{5}{8}$ ". 10,000 copies. Simon and Schuster, Inc., New York, N. Y.

Design & Production: Tom Torre Bevens. Composition: American Book-Stratford Press. Type Face: Linotype Caslon. Paper: Oxford Paper Co.'s Tub sized Offset 35 $\frac{1}{2}$ x 54, basis 60, supplied by The Whitaker Paper Co. Lithographer: Reehl Lithographing Co. Binder: H. Wolff Book Mfg. Co. Cloth: Holliston's Rex, on spine.

The original drawings were done in black-and-white with color indicated. The second color changes on different forms, thus adding colors to two-color presswork.

13. PABLO PICASSO LITHOGRAPHS. 32 pages, 5 $\frac{1}{4}$ " x 7 $\frac{1}{2}$ ". 5,000 copies. Curt Valentin, New York, N. Y.

Design: Curt Valentin. Production: E. H. Hugo. Composition: The Marchbanks Press. Type Face: Linotype Bodoni. Paper: Mohawk Mills' Mohawk Superfine 22 $\frac{1}{2}$ x 35, basis 70, supplied by Storrs & Bement Co. Lithographer: The Meriden Gravure Co. Binder: Peck Bindery.

An example of line and halftone copy printed on eggshell finish stock. Zinc, albumin plates were made from film negatives.

14. THE PRINTS OF JOAN MIRO. Fifty Prints, 8 $\frac{1}{2}$ " x 11" reproduced by offset lithography, accompanied by saddle-stitched book of text matter printed by letterpress and two stencilled prints. 1,500 copies. Curt Valentin, New York, N. Y.

Design: Curt Valentin & S. A. Jacobs. Production: E. H. Jugo. Paper: Strathmore Paper Co.'s Cover White 23 x 35, basis 65, supplied by Storrs & Bement Co. Lithographer: The Meriden Gravure Co. Binder: Sloves Mechanical Binding Co. Cloth: Bancroft's Buckram.

The black-and-white reproductions from the artist's originals, made in various reductions, were printed from zinc, albumin plates made from film negatives.

15. SEYMOUR ON BALLET. 224 pages, 9" x 12". 5,000 copies. Pellegrini & Cudahy, Inc., New York, N. Y.

Design & Production: Joseph Trautwein. Composition: Typographic Craftsman. Type Face: Linotype Electra and Monotype Deepdene. Paper: Champion's Kilmory Text 38 x 50, basis 70, supplied by Messinger Paper Co. Lithographer: Advance Lithographing Co. Binder: Brock & Rankin. Cloth: Bancroft's Natural Finish Buckram.

Duo-Chrome (black and tan) zinc, deep-etch plates were made from film negatives, same size as original photos.

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BIRMINGHAM	CINCINNATI	DETROIT	INDIANAPOLIS	SAN DIEGO	MINNEAPOLIS	PASADENA	PHILADELPHIA	SEATTLE

16. TRADITIONALLY PENNSYLVANIA DUTCH. 88 pages, $8\frac{1}{8}$ " x $9\frac{5}{8}$ ". 5,000 copies. Hastings House, Publishers, Inc., New York, N. Y.

Design: Edward C. Smith. Production: Herbert P. Spencer. Composition: Cornwall Press. Type Face: Linotype Benedictine Book. Paper: W. C. Hamilton's White Louvain 41 x 54, basis 70, Vellum Finish, supplied by Bulkley, Dunton & Company. Lithographer: Richard L. Jones. Binder: Cornwall Press. Cloth: L. E. Carpenter's Lacrtex.

The fine line sketches were drawn with pencil on a special surface stock for same size line reproduction. The wash drawings were reduced one third. Zinc, deep-etch plates were made from film negatives.

17. THE WATER COLOR DRAWINGS OF THOMAS ROWLANDSON. 128 pages, 10" x 13". 10,000 copies. Watson-Guption Publications, Inc., New York, N. Y.

Design & Production: Lyn H. Watson. Composition: King Typographic Service. Type Face: Monotype Weiss and Linotype Baskerville. Paper: Crocker, Burbank & Co.'s White Aquatone 41 x 54, basis 100, Vellum Finish. Lithographer: Edward Stern & Co. Binder: Charles H. Bohn. Cloth: Bancroft's Natural Finish Buckram.

The negatives for the reproduction of these water-color drawings were made on glass. The pages were printed in sixteen page forms from Monel, deep-etch plates.

18. WHIMSICAL TALES OF DOUGLAS JERROLD. Vol. 2 of The Story Classics. 176 pages, $6\frac{3}{8}$ " x $9\frac{1}{2}$ ". 5,000 copies. Rodale Press, Allentown, Pa.

Design: Charles E. Skaggs. Production: David M. Glixon. Composition: Maple Press. Type Face: Linotype Caledonia and Monotype Baskerville. Paper: Curtis Paper Co.'s Gilpin Antique, sized, 53 x 40, basis 80, supplied by Stevens-Nelson Paper Corp. Lithographer: Reehl Lithographing Co. Cover, Colorgraphic Offset Co. Binder: Russel-Rutter Co. Cloth: Athol's Terek Dublin.

Black-and-white litho crayon drawings and full-color paintings illustrate this book. The cloth for the binding was lithographed in dark red on gray green.

19. YOUR SOLAR HOUSE. 128 pages, $9\frac{7}{8}$ " x $13\frac{1}{6}$ ". 28,000 copies. Simon and Schuster, Inc., New York, N. Y.

Design: Tom Torre Bevans & Gobin Stair. Production: Tom Torre Bevans. Composition: The Composing Room. Type Face: Linotype Caledonia. Paper: Oxford Paper Co.'s Tub-sized Offset 41 x 54, basis 80, supplied by The Whitaker Paper Co. Lithographer & Binder: Western Printing & Lithographing Co. Cloth: Bancroft's Devron on spine.

The original architects' drawings in pencil, pen and brush, as well as the photographic copy in this book were reproduced and printed with a tint block of color which changes on different forms. The design on the sides of the binding was printed.

Books for Young People

20. ALL ABOUT DOGS, DOGS, DOGS. 24 pages, $9\frac{1}{8}$ " x 8". 10,000 copies. William R. Scott, Inc., New York, N. Y.

Design: Grace Skaar & Lillian Lustig. Production: Lillian Lustig. Composition: The Composing Room and Cooper & Cohen. Type Face: Monotype Spartan Black and Foundry 20th Century Bold. Paper: W. C. Hamilton's Weycroft Cover 39 x 50, basis 150, supplied by The Whitaker Paper Co. Lithographer: Robert Teller Sons & Dornier and Richard L. Jones. Binder: Spiral Binding Co.

Zinc, deep-etch plates were made from film negatives. The line drawings were printed in black, brown and yellow plus a Ben Day of the black, from same size original art work.

21. ANIMAL HIDE AND SEEK. 40 pages, $7\frac{7}{8}$ " x $9\frac{5}{8}$ ". 10,000 copies. William R. Scott, Inc., New York, N. Y.

Design & Production: Lillian Lustig. Composition: The Composing Room and Cooper & Cohen. Type Face: Monotype Lydian and Foundry 20th Century Bold. Paper: Champion Paper Co.'s Kilmory Text 41 x 54, basis 60, Antique Finish, supplied by The Whitaker Paper Co. Lithographer: Robert Teller Sons & Dornier and Richard L. Jones. Binder: Tauber's Bindery.

Zinc, deep-etch plates were made from film negatives. The text, endpapers, cover and jacket were printed in four flat colors on the same form.

22. BAMBINO THE CLOWN. 32 pages, $7\frac{3}{4}$ " x 10". The Viking Press, Inc., New York, N. Y.

Design: Morris Colman. Production: Morris Colman & Leonard Shatzkin. Composition: H. O. Bullard. Type Face: Monotype Goudy Modern. Paper: S. D. Warren's Cumberland Offset 41 x 54, basis 80, supplied by H. Lindenmeyr & Sons. Lithographer: Reehl Litho Co. Binder: H. Wolff Book Mfg. Co.

The original art work was in full-color water color without the black. The artist prepared an overlay of the black in pen and ink. Plates were zinc, deep-etch. Text pages, endpapers, cover and jacket were printed on a single-color press.

23. BIRDS IN THEIR HOMES. 68 pages, 8" x 11". 50,000 copies. Garden City Publishing Company, New York, N. Y.

Design: Sabra M. Kimball & P. Edward Ernest. Production: P. Edward Ernest. Composition: The Composing Room. Type Face: Linotype Baskerville and Foundry Bulmer. Paper: Hopper Paper Co.'s Bucaneer Text $49\frac{1}{4}$ x 68, basis 70, supplied by Bulkley, Dunton Co. Lithographer: Duenewald Printing Corporation. Binder: George McKibben & Son. Cloth: Columbia's Atlantic.

The original art work consisted of water-color drawings and Wolff pencil drawings in black and brown. Zinc, deep-etch plates were made from film negatives.

24. CORTEZ THE CONQUERER. 120 pages, 10" x 13". 10,000 copies. Random House, New York, N. Y.

Design: Random House & Feodor Hojankovsky. Production: R. A. Freiman. Composition: Kurt Volk, Inc. Type Face: Monotype Janson and Foundry Weiss. Paper: White Offset 41 x 54, basis 80, supplied by Baldwin Paper Co. Lithographer: Providence Lithograph Co. Binder: H. Wolff Book Mfg. Co.

The black-and-white illustrations were drawn in pen and ink, with an overlay indication for the second color which appears on alternate forms. Aluminum, albumin plates were made from film negatives. The book was bound in Terra Cotta Mactex over boards.

25. THE ELEGANT ELEPHANT. 32 pages, $7\frac{5}{8}$ " x 10". Rand McNally & Co., Chicago, Ill.

Design: Susanne Suba. Production: F. Peter Sachs. Composition: Rand McNally & Co. Type Face: Foundry Garamond Bold. Paper: Champion Paper Co.'s Wedgwood Offset, basis 65. Plates: Chicago Litho Plate. Lithographer & Binder: Rand McNally & Co.

The artist's original water-color illustrations were drawn in full color, black-and-white and two colors. A Slottie book, bound in paper over boards.

26. THE GENTLE GIRAFFE. 32 pages, $7\frac{1}{2}$ " x 10". 50,000 copies. Rand McNally & Co., Chicago, Ill.

Design: Susanne Suba. Production: F. Peter Sachs. Composition: Rand McNally & Co. Type Face: Monotype 605 Roman. Paper: Champion Paper Co.'s Wedgwood Offset 42 x 63, basis 50, supplied by Dwight Bros. Paper Co. Lithographer & Binder: Rand McNally & Co.

The deep-etch plates were made from film negatives and the sheets were printed on a two-color press. A Slottie book, bound in paper over boards.

27. THE GOLDEN BIBLE. 124 pages, 10" x $12\frac{3}{4}$ ". 50,000 copies. Simon and Schuster, Inc., New York, N. Y.

Design: The Sandpiper Press. Production: Pierre Martinot. Composition: Yale University Press. Type Face: Monotype Aldine Bembo. Paper: Champion Paper Co.'s Kilmory Text $49\frac{3}{4}$ x $68\frac{1}{2}$ ", basis 60, supplied by The Whitaker Paper Co. Lithographer & Binder: Western Printing & Lithographing Co.

Deep-etch plates were made from glass negatives. The book was printed in five colors. Lithographed paper over boards was used for the binding.

28. THE GOLDEN EGG BOOK. 32 pages, $9\frac{1}{2}$ " x 13". 150,000 copies. Simon and Schuster, Inc., New York, N. Y.

Design: The Sandpiper Press. Production: Pierre Martinot. Composition: Advertising Agencies Service. Type Face: Foundry Bernhard Roman. Paper: Oxford Paper Co.'s Diary Cover, $39\frac{1}{2}$ " x $53\frac{3}{4}$ ", basis 100, supplied by Bermingham & Prosser. Lithographer & Binder: Western Printing & Lithographing Co.

Zinc, deep-etch plates were made from glass negatives, the original art work was in full-color Tempera. The cover is lithographed paper over boards.



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29. **HAPPY LITTLE FAMILY.** 128 pages, 6" x 8". John C. Winston Company, Philadelphia, Pa.

Design: Donald E. Cooke. Production: Edwin D. Stevens. Composition: John C. Meyer & Son. Type Face: Linotype Baskerville. Paper: White Offset 33 x 49, basis 80, supplied by Perkins & Squier, Lithographer: The Polygraphic Company of America. Binder: Van Rees Bindery. Cloth: Holliston's Natural Finish.

The original black-and-white drawings were reduced one-third in reproduction. Zinc, deep-etch plates were made from film negatives.

30. **HOW THE BABY HIPPO FOUND A HOME.** 40 pages, 7 $\frac{3}{8}$ " x 9 $\frac{5}{8}$ ". 50,000 copies. Wonder Books, Inc., (Random House) New York, N. Y.

Design: Ruth Gannett. Production: R. A. Freiman. Composition: Kurt Volk. Type Face: Intertype Garamond Bold. Paper: International Paper Co.'s Wonder Book Offset 45 $\frac{3}{4}$ " x 60, basis 70, supplied by Richard Bauer. Lithographer: Oberly & Newell Lithograph Corp. Binder: H. Wolff Book Mfg. Co.

The artist originally created the pictures on lithograph stone. Black-and-white proofs of these lithographs were made to be used as copy. Zinc, deep-etch plates were made from film negatives. The book is bound in lithographed paper over boards.

31. **KE SOONI.** 128 pages, 6" x 8". 20,000 copies. The Friendship Press, New York, N. Y.

Design: Margery W. Smith. Production: Hazel V. Orton. Composition: Morris & Walsh. Type Face: Linotype Baskerville. Paper: S. D. Warren's Cumberland Offset 38 x 50, basis 50. Lithographer: General Offset Co. Binder: American Book-Stratford Press. Cloth: Holliston's Novelex.

The original line pen-and-ink and brush illustrations were drawn for one-third reduction. The zinc, albumin plates were made from film negatives and the book was printed in black, red and green.

32. **MISTY OF CHINCOTEAGUE.** 176 pages, 7" x 9 $\frac{1}{2}$ ". 25,000 copies. Rand McNally & Company, Chicago, Ill.

Design: Georgette Roux. Production: Edwin Snyder. Composition: Rand McNally & Co. Type Face: Monotype Baskerville. Paper: White Offset, basis 80. Lithographer: William C. D. Glaser. Binder: John F. Cuneo Co. Cloth: Holliston's Rex. *The black-and-white illustrations were done in pencil, the water-color drawings in full color. All the color pages were printed on one side of the six forms.*

33. **MOUNTAIN BOY.** 40 pages, 7 $\frac{3}{8}$ " x 9 $\frac{1}{2}$ ". The Viking Press, Inc., New York, N. Y.

Design: Morris Colman. Production: Morris Colman & Leonard Shatzkin. Composition: The Composing Room. Type Face: Linotype Janson and Foundry Caslon. Paper: S. D. Warren's Cumberland Offset 38 x 50, basis 80 supplied by H. Lindenmeyr & Sons. Lithographer: Reehl Litho Co. Binder: Wolff Book Mfg. Co.

The two-color line drawings were prepared in separation by the illustrator. Endpapers, jackets and cover were printed with the text pages.

34. **NOTHING BUT CATS, CATS, CATS.** 24 pages, 9 $\frac{1}{8}$ " x 8". 10,000 copies. William R. Scott, Inc., New York, N. Y.

Design: Grace Skaar & Lillian Lustig. Production: Lillian Lustig. Composition: The Composing Room and Cooper & Cohen. Type Face: Monotype Spartan Black & Foundry 20th Century Bold. Paper: W. C. Hamilton's Weycroft Cover, basis 150, supplied by The Whitaker Paper Co. Lithographer: Robert Teller Sons & Dorner and Richard L. Jones. Binder: Spiral Binding Co.

The line illustrations were drawn for same size reproduction. Zinc, deep-etch plates were made from film negatives. The sheets were printed on a single-color press in black, yellow and brown with a Ben Day of the black creating a fourth color, gray.

35. **ONCE IN THE YEAR.** 64 pages, 5 $\frac{1}{2}$ " x 8 $\frac{1}{2}$ ". 7,500 copies. Coward McCann Company, New York, N. Y.

Design: Rose Dobbs. Production: Wendel A. Roos. Composition: The Composing Room. Type Face: Linotype Scotch. Paper: Champion Paper Co.'s Kilmory Laid 35 x 45, basis 70, supplied by The Alling & Cory Co. Lithographer: Affiliated Lithographers. Binder: Van Rees Bindery. Cloth: Holliston's Rex.

The entire book was printed in a reddish-brown color. Zinc, albumin plates were made from film negatives and the illustrations were drawn for same size reproduction.

36. **PANCAKES-PARIS.** 64 pages, 6 $\frac{1}{8}$ " x 9 $\frac{3}{4}$ ". The Viking Press, Inc., New York, N. Y.

Design: Morris Colman. Production: Morris Colman & Leonard Shatzkin. Composition: The Composing Room. Type Face: Linotype Caledonia & Foundry Bernhard Modern Bold. Paper: Glatfelter's Surface-sized Offset 41 x 54, basis 80, supplied by Perkins & Squier Co. Lithographer: National Process Co. Binder: H. Wolff Book Mfg. Co.

The original art work was prepared with wash on water-color board and black line on vinylite overlays for same size reproduction. Aluminum, deep-etch plates were made from glass negatives.

37. **THE PEACOCK COUNTRY.** 120 pages, 6" x 9 $\frac{1}{4}$ ". 5,000 copies. The John Day Company, New York, N. Y.

Design: Vera Bock. Production: Richard Walsh, Jr. Composition: The Composing Room. Type Face: Intertype Weiss Roman. Paper: White Offset, basis 70. Lithographer: Affiliated Lithographers. Binder: Cornwall Press. Cloth: Holliston's Natural Finish Zeppelin.

The original art work was done in Wolff pencil and wash, in black-and-white, for one third reduction. Aluminum, deep-etch plates were made from film negatives.

38. **PETER PAINTS THE U. S. A.** 48 pages, 8 $\frac{5}{8}$ " x 11", 10,000 copies. Houghton Mifflin Company, Boston, Mass.

Design: Arnold Edwin Bare. Production: Fred Rudolph & Glen Davie. Composition: The Riverside Press. Type Face: Monotype New Caslon. Paper: Regular White Offset 36 x 46, basis 70, supplied by Crocker Burbank Co. Lithographer: Boston Offset Co. Binder: J. F. Tapley Co. Cloth: Columbia's Atlantic.

The original tempera drawings were done in full color. the zinc, deep-etch plates were made from glass negatives. To get the best tone values, brown was selected as the color for the full-color original art work which was to be reproduced in a single-color.

39. **THE RAINBOW DICTIONARY.** 432 pages, 8 $\frac{3}{8}$ " x 11". The World Publishing Co., Cleveland, Ohio.

Design & Production: Abe Lerner. Composition: Westcott and Thomson. Type Face: Monotype English Caslon and Goudy Modern. Paper: Perkins & Squier Offset, basis 50. Lithographer: Newman-Rudolph Lithograph Co. Binder: The World Publishing Co. Cloth: Bancroft's Buckram.

The original drawings were in full color and were considerably reduced in reproduction.

40. **RAINDROP SPLASH.** 36 pages, 8 $\frac{3}{4}$ " x 10 $\frac{1}{4}$ ". 21,750 copies. Lothrop Lee and Shepard, New York, N. Y.

Design: Franz Hess. Production: Michael Polvere. Composition: Huxley House. Type Face: Foundry Lydian Bold. Paper: Hawthorne Paper Co.'s Brochure 41 x 54, basis 70. Lithographer: Affiliated Lithographers. Binder: H. Wolff Book Mfg. Co.

The original wash drawings were made for same size reproduction. Zinc, deep-etch plates were made from film negatives and the sheets were printed in four colors, with endpapers on same form with text pages.

41. **RUFIOUS REDTAIL.** 160 pages, 6 $\frac{1}{8}$ " x 9 $\frac{1}{4}$ ". The Viking Press, Inc., New York, N. Y.

Design: Morris Colman. Production: Morris Colman & Leonard Shatzkin. Composition: Westcott and Thomson. Type Face: Monotype Emerson and Foundry Bernhard Modern Bold. Paper: Glatfelter's Offset 38 x 50, basis 80, supplied by Perkins & Squier. Lithographer: Reehl Litho Co. Binder: H. Wolff Book Mfg. Co. Cloth: Holliston's Natural Finish Zeppelin.

Original art work was done in black in scratchboard technique for one-third reduction in reproduction. The plates were zinc, deep-etch.

42. **THE SAGGY BAGGY ELEPHANT.** 42 pages, 6 $\frac{1}{4}$ " x 8". 600,000 copies. Simon and Schuster, Inc., New York, N. Y.

Design: The Sandpiper Press Production: Pierre Martinot. Composition: The Composing Room. Type Face: Intertype Garamond. Paper: Machine Finish 49 x 66 $\frac{1}{2}$, basis 60, supplied by Marquette

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Paper Co. Lithographer & Binder: Western Printing & Lithographing Co.

The original artwork consisted of black-and-white and full color Tempera illustrations.

43. **SMOKY POKY.** 40 pages, 8½" x 11". 35,000 copies. Tell-Well Press, Inc., Kansas City, Mo.

Design & Production: Bill & Bernard Martin. Composition: Western Typesetting Company. Type Face: Linotype Bodoni Bold. Paper: Maxwell Paper Co.'s Offset 38 x 50, basis 70, supplied by Graham Paper Co. Lithographer: Plates—Mid-Western Litho Plate Co. Press—Commercial Lithographing Co. Binder: Charno Bindery.

The opaque water-color original art work was done in separation by the illustrator. Zinc, deep-etch plates were made from film negatives and the sheets were printed in four colors on a single-color press.

44. **THREE LITTLE CHIPMUNKS.** 40 pages, 8½" x 11". Grosset & Dunlap, Inc., New York, N. Y.

Design: Artists & Writers Guild. Production: A. A. Drucker. Composition: Western Printing & Lithographing Co. Type Face: Intertype Caslon. Paper, Lithographer & Binder: Western Printing & Lithographing Co.

The original wash drawings were done in full color.

45. **TOBIAS.** Alfred A. Knopf, Inc., New York, N. Y. Production: Sidney R. Jacobs. Composition: The Composing Room. Type Face: Linotype Baskerville. Paper: W. C. Hamilton's White Wove Text 41 x 54, basis 70, supplied by H. Lindenmeyr & Sons. Lithographer: Reehl Litho Co. Binder: H. Wolff Book Mfg. Co.

The original drawings were done in black-and-white for same size line reproduction.

46. **VULPES THE RED FOX.** 192 pages, 5¾" x 8". 3,500 copies. E. P. Dutton & Company, Inc., New York, N. Y.

Design & Production: B. D. Recca. Composition: The Golden Eagle Press. Type Face: Linotype Janson. Paper: S. D. Warren's #66 Text 33 x 48, basis 70, supplied by H. Lindenmeyr & Sons. Lithographer: General Offset Co. Binder: Montauk Book Mfg. Co. Cloth: Holliston's Novelex.

The original drawings were black-and-white wash. Zinc, deep-etch plates were from film negatives.

47. **WEE WILLOW WHISTLE.** 32 pages, 8" x 10". 10,200 copies. Alfred A. Knopf, Inc., New York, N. Y.

Design: Dorothy M. Hagen. Production: Sidney R. Jacobs. Composition: The Composing Room. Type Face: Intertype Egmont Medium. Paper: Papetric 41 x 54, basis 80, supplied by Lathrop Paper Co. Lithographer: Reehl Litho Co. Binder: H. Wolff Book Mfg. Co.

Original art work was in black-and-white line from which the lithographer made non-photographic blues on bristol board. The artist then drew the other three colors in line, all for same size reproduction.

48. **WHITE SNOW BRIGHT SNOW.** 36 pages, 8¾" x 10¼". 13,000 copies. Lothrop Lee and Shepard, New York, N. Y.

Design: Franz Hess. Production: Michael Polvere. Composition: Huxley House. Type Face: Foundry Futura Bold. Paper: International Paper Co.'s Trafalgar Offset 41 x 54, basis 70. Lithographer: Reehl Litho Co. Binder: Tauber Bindery.

The Key original drawings were done in black-and-white wash for same size reproduction.

49. **WINTER-TELLING STORIES.** 84 pages, 6" x 9". 7,500 copies. William Sloane Associates, New York, N. Y.

Design & Production: L. W. Blizzard. Composition: H. Wolff Book Mfg. Co. Type Face: Linotype Baskerville. Paper: Glatfelter's R. R. Antique (sized) 38 x 50, basis 60, supplied by Perkins & Squier Co. Lithographer: Affiliated Lithographers. Binder: H. Wolff Book Mfg. Co. Cloth: Interlaken's VDL.

Line drawings reproduced in three colors from same size originals with the design

See Big Year for Juvenile Books

A TREMENDOUS increase in sale of juvenile books produced by offset and sold for 10 cents up to \$2.50, is anticipated in 1948, according to opinions expressed at the merchandise fair staged by the National Association of Variety Stores in Chicago's Sheraton Hotel, recently. Annual sales have gone to 11,000,000 books, according to one spokesman. Last year they were 20 per cent greater than in 1946 and there is every reason, he asserted, to expect 1948 to show a still greater increase. Other commentators were equally as enthusiastic in discussing the potential future sales prospects.

At the booth of the Children's Press, Inc., Chicago, Edward W. Jensen, sales representative, stressed the high literary quality of the 37 volumes issued since its organization two years ago by this subsidiary of the Regensteiner Corp. Many of the volumes, he said, are edited under the supervision of the Laboratory School of the Univ. of Chicago and have been endorsed by educators, librarians, state reading circles and other cultural groups. Publication rights for one recent issue, "You and the United Nations," have been taken over by the U. S. government, he stated, for use in Korea and Japan. Other notable awards have been given the books, including the selection of one six-color lithographed volume for inclusion in the 1946 selection of Books By Offset, Inc.

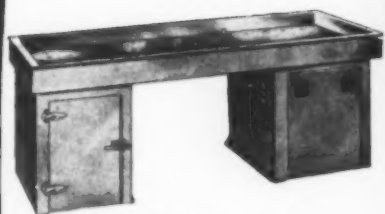
Royalties from this latter volume, which was illustrated with paintings

made by Chicago public school children, have been contributed to an "Art Scholarship" fund from which the Childrens Press provides tuition for "back o' the yards" kids in art classes at the Chicago Art Institute.

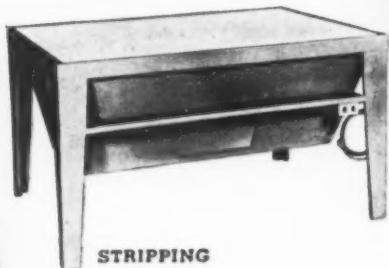
Novelties in the Children's Press line, shown at the fair, included "punch out" books for doll furniture and other toys, and coloring books which provide line drawings of children's classics to be colored as the child reads the story in a separate volume. A new group of subjects to be announced in April included several new educational features, Mr. Jensen said.

Whitman Publishing Co., subsidiary of Western Printing & Lithographing Co., Racine, Wis., showed its full line of juvenile books, stationery, games, greeting cards, tallies and gift wrappings, while in an adjacent booth Western Playing Card Co., another Western P. & L. subsidiary, displayed a varied assortment of playing cards. In charge was John W. Kaiser, Chicago sales representative, assisted by Mrs. Kaiser, and R. T. Buckingham.

Simon & Schuster's line of "Golden Books" and other juveniles, lithographed in numerous colors, was displayed by Owen E. Thompson, St. Louis distributor. Among novelties was a new 12-volume boxed set of "Tiny Animal Stories," each page of which is only half as big as the palm of the hand. Illustrations in the set, faithfully lithographed in color, number over 200.



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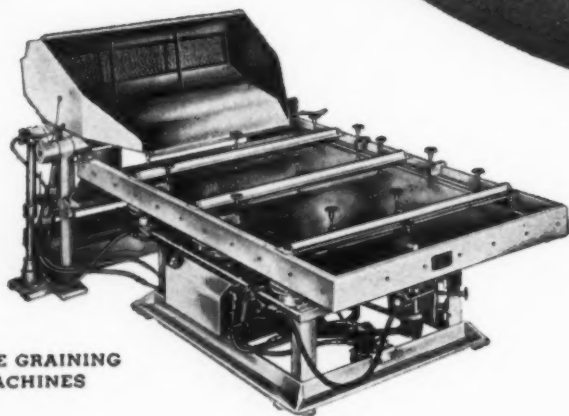


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Text Books

50. ABOUT LOS ANGELES. 320 pages, $6\frac{3}{8}$ " x $8\frac{3}{4}$ ". 5,000 copies. D. C. Heath and Company, Boston Mass.

Design: Beulah Folmsbee. Production: Robert F. Thompson. Composition: Alpine Press. Type Face: Linotype Caledonia. Paper: Strathmore Paper Co.'s Woronoco White Offset 38 x 53, basis 60. Lithographer: Alpine Press. Binder: Plimpton Press. Cloth: Holliston's HS. Linen.

The illustrations include wash drawings and photographs. An all black-and-white book. Aluminum, deep-etch plates were made from film negatives.

51. ATLAS OF THE BLOOD IN CHILDREN. 320 pages, 8" x $10\frac{3}{4}$ ". 2,000 copies. The Commonwealth Fund, New York, N. Y.

Design & Production: The Publishers. Composition: Baltimore Type & Composition Co. Type Face: Monotype Caslon. Paper: Valley Paper Co.'s 50% Rag Chart $22\frac{1}{2}$ x $34\frac{1}{2}$, basis 70, Plate Finish, supplied by The Baltimore Paper Co. Lithographer: A. Hoen & Co. Binder: Moore & Co. Cloth: Interlaken's Blue Bindery Buckram.

The original drawings were done in full color. Zinc, albumin plates were made from glass negatives and the sheets were printed in eight and nine colors.

52. THE BLUEPRINT LANGUAGE. 258 pages, 9" x 11". 11,000 copies. The MacMillan Company, New York, N. Y.

Design: The MacMillan Staff. Production: Alan S. Browne. Composition: J. S. Cushing Co. Type Face: Monotype Mono #8. Paper: Eastern Mfg. Co.'s White Ledger 38 x 48, basis 60, and S. D. Warren's 38 x 46, basis 50, supplied by H. Lindenmeyr & Sons. Lithographer: The National Process Co. Binder: Sloves Mechanical Bindery. Cloth: Bancroft's Arrestox.

The solid blueprints were printed on Ledger stock, the balance of the book on the Offset stock. The binding was lithographed in one color.

53. CREATIVE HAIRSHAPING & STYLING. 114 pages, $8\frac{1}{2}$ " x 11". 8,000 copies. Ivan Coiffure Studios, Hollywood, Calif.

Design: Robert W. Boone. Production: Homer H. Boelter. Composition: Homer H. Boelter. Type Face: Monotype Garamond Bold and Futura Medium. Paper: International Paper Co.'s Regular White Offset 19 x 25, basis 70. Lithographer: Homer H. Boelter. Binder: Weber McCrea. Cloth: Interlaken's Common Cloth.

The pencil and wash original drawings were reduced one third in reproduction and were printed in black with a tint block of orange. Zinc, deep-etch plates were made from film negatives.

54. HABITS HEALTHFUL AND SAFE. 288 pages, $6\frac{1}{6}$ " x $8\frac{3}{16}$ ". 25,000 copies. The MacMillan Co., New York, N. Y.

Design: The MacMillan Staff. Production: Alan S. Browne. Composition: Knickerbocker Ptg. Corp. Type Face: Linotype

Baskerville. Paper: Standard White Offset 50 x $68\frac{1}{4}$, basis 60, supplied by W. F. Etherington. Lithographer: Jersey City Printing Co. Binder: H. Wolff Book Mfg. Co. Cloth: L. C. Carpenter's Lactex.

Original illustrations include line and wash drawings and photographs. The line illustrations frequently use Ben Day. Zinc, deep-etch plates were made from glass negatives.

55. LABORATORY AND FIELD MANUAL OF ORNITHOLOGY. 258 pages, $8\frac{1}{2}$ " x 11". 2,000 copies. Burgess Publishing Company, Minneapolis, Minn.

Design, Production & Composition: Publisher. Type Face: Electromatic Type-writer, elite for body, running heads and captions. Vari-Type and lettering guide for display. Paper: Northwest Paper Co.'s White Mountie 35 x 45, basis 70, White Wove Finish, supplied by Duffy Paper Co. Lithographer: Lithocraft, Inc. Binder: Hamble Ruling and Binding Co.

The India ink line drawings unite with the typewriter, Vari-Type and lettering guide text matter.

(Continued on Next Page)

PAPER GRAIN

a highly important consideration

PAPER to be lithographed should be run on the press with the grain of the sheet parallel to the axis of the cylinders. This has been an axiom in the lithographic business for a long time. That many persons in the industry are not fully familiar with the reasons for this important general rule was indicated by the questions raised at the NAPI—Boston Litho Club quiz program at the Copley Plaza Hotel recently.

John L. Kronenberg, head of the lithographic paper division of S. D. Warren Company, described the reasons as follows:

First of all, it should be recognized that due to the nature of the offset plate there is very little control of the register or positioning of the print on the paper, the long way of the sheet—that is, parallel to the axis of the cylinders. There is much more control over register the short way of the sheet because the packing of the press cylinders can be adjusted.

Second, it should be recognized that any tendency of the paper to wave along the gripper edge is likely to cause bad wrinkles. Waves along the short sides of the sheet are much less likely to cause serious trouble.

Now consider some of the properties of the woodpulp fibres which go to make up a sheet of paper. They will absorb moisture and swell; also, they will give off moisture and contract. When fibres change size for moisture reasons, they become much fatter or thinner, but do not become noticeably longer or shorter.

Most of the fibres in a sheet of paper lie parallel to the grain of the paper. This will be true as long as paper is manufactured by known methods, since the fibres are flowed onto an endless wire mesh belt on the paper machine in a mixture which is mostly water. Like logs in a flowing stream, the fibres tend to float onto the wire parallel to the direction of the machine.

When the paper is procured for lithography, the approved practice is to obtain "long grain" paper, which means that most of the fibres in the paper are parallel to the long edge of the sheets.

Since the individual fibres tend to get fatter or thinner with changes in moisture content, the entire sheet tends to expand or contract across the grain of the paper, which can be compensated for to a large extent by press adjustments. When paper used is short grain and the dimensions change due to moisture variations in the pressroom, there is no satisfactory way of making any substantial compensation.

When a lift of paper takes on moisture from the atmosphere, the exposed fibres at the ends of the sheet are affected most severely. The ends of the sheet which are cut across the grain of the paper tend to become wavy due to the expansion of the individual fibres. If a cross grain edge of the sheet is used as a gripper edge, even a very slight waviness will result in wrinkles through the sheet.★★



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56. LABORATORY INTRODUCTION TO CHEMISTRY. 256 pages, 8½" x 11. McGraw-Hill Book Company, Inc., New York, N. Y.

Design: Alvin Eisenman. Production: Gerard G. Mayer. Composition: Westcott and Thomson. Type Face: Monotype Times Roman. Paper: Newton Falls Paper Mill's Offset 35 x 45, basis 60, Smooth Finish. Lithographer: Sackett & Wilhelms Co. Binder: Keystone Bindery. *The original mechanical drawings were drawn in thin line work. Aluminum, deep-etch plates were made from film negatives.*

57. MERRY HEARTS AND BOLD. 448 pages, 6" x 7¾". 362,000 copies. D. C. Heath and Company, Boston, Mass.

Design: Natalie Norris. Production: Robert F. Thompson. Composition: J. S. Cushing Co. Type Face: Linotype Janson. Paper: Mead Sales Co.'s Opaque Publisher's Offset 49½" x 64½", basis 50, Low Finish. Lithographer: R. R. Donnelley and Sons Co. Binder: L. H. Jenkins. Cloth: Holliston's HS Linen.

The zinc, deep-etch plates were made from both film and glass negatives. Original artwork was in black-and-white and full-color water color.

58. OLD WORLD LANDS. 352 pages, 8 5/16" x 10½". Silver Burdett Company, New York, N. Y.

Design: The Publisher. Production: Gordon C. Buck. Composition: M & L Typesetting & Electrotyping Co. Type Face: Linotype Baskerville. Paper: International Paper Co.'s Special Filled White Offset 43½ x 68½, basis 50, supplied by Richard Bauer & Co. Lithographer: Jersey City Printing Co. Binder: Brock & Rankin. Cloth: Interlaken's Arco.

Original illustrations consist of photographs, black-and-white wash drawings and full-color fluorescent drawings. Proofs of the text matter were on cellophane.

59. WONDER AND LAUGHTER. 352 pages, 6" x 7¾". Silver Burdett Company, New York, N. Y.

Design: Margaret Evans. Production: Gordon C. Buck. Composition: J. S. Cushing Company. Type Face: Linotype Janson. Paper: Mead Sales Co.'s White Offset 49½ x 68½, basis 50. Lithographer: Jersey City Printing Co. Binder: H. Wolff Book Mfg. Co. Cloth: Interlaken's Arco. *Original art work was done in line and wash for fifty percent reproduction. A tint block of a second color changes on different forms. Deep-etch plates were made from glass negatives.*

Reprints and Special Uses

60. THE AMERICAN PAST. 488 pages, 9" x 12", 24 pages of full color by offset lithography. Balance of book by letterpress and gravure. 50,000 copies. Simon and Schuster, Inc., New York, N. Y.

Design: Publisher. Production: Tom Torre Bevens. Composition: The Composing Room. Type Face: Linotype Bodoni Book and Foundry Bodoni. Paper: Champion Paper Co.'s Wedgewood Offset 37½ x 50, basis 80, supplied by The Whitaker

Paper Co. Lithographer: Reehl Litho Co. Binder: H. Wolff Book Mfg. Co. Cloth: Bancroft's Buckram.

Copy for the section printed by offset lithography consisted of tear sheets from newspapers or magazines in which the lithograph cartoons originally appeared.

61. BIG FOOT WALLACE. The Adventures of, 304 pages, 4¾" x 7½". The Steck Company, Austin, Texas.

Design & Production: Publisher. Paper: Hopper Paper Co.'s Britewell 32 x 44, basis 50. Lithographer: The Steck Company. Binder: Becktold. Cloth: Bancroft's Arrestox.

The original book from which this reprint was lithographed was printed in Philadelphia in 1871.

62. THE GOLDEN FLASH. Illustration inserts, endpapers and jacket by offset lithography. 240 pages 5½" x 8¾". The Viking Press, Inc., New York, N. Y.

Design: Morris Colman. Production: Morris Colman & Leonard Shatzkin. Lithographer: William C. D. Glaser. Binder: Hadden Craftsmen. Cloth: Holliston's Rex.

Original key drawings were done in black-and-white wash. Four additional colors were done in separation on glass. Jackets and endpapers were printed with the insert pages.

63. HISTORY OF THE DONNER PARTY. 360 pages, 5½" x 8¼". 2,000 copies. Stanford University Press, Stanford, Calif.

Design: Arthur P. Lites. Production: Jackson Burke. Composition: Stanford University Press. Type Face: Linotype Oldstyle #1. Paper: Everett Pulp & Paper Co.'s Monastery Offset 22½ x 35, basis 60, supplied by Zellerbach Paper Co. Lithographer & Binder: Stanford University Press.

A portion of this reprint was photographed from proofs of newly set type (roman folioed pages) and partly from the original 1881 edition (arabic folioed pages.) In order to retain an even color throughout, the new type pages were locked up for a cylinder press and proofs printed on stock comparable to the original edition. Original illustrations were shot as linecuts with the type, and the new illustrations screened, to achieve consistency.

64. LEGENDS OF PAUL BUNYAN. 448 pages 6¼" x 9¾". Jackets, endpapers and color illustrations by offset lithography. 5,000 copies. Alfred A. Knopf, Inc., New York, N. Y.

Design: Warren Chappell. Production: Sidney R. Jacobs. Composition: H. Wolff Book Mfg. Co. Type Face: Linotype Caledonia. Paper: S. D. Warren's Cumberland Offset, basis 80, supplied by H. Lindemeyer & Sons. Lithographer: Colorgraphic Offset Company. Binder: H. Wolff Book Mfg. Co. Cloth: Bancroft's Buckram.

Original art work was done in black-and-white, from which the lithographer printed non-photographic blues on Bristol. The artist then prepared the separations for the other three colors. Jackets and end-

papers were printed on the same form with the insert illustrations.

65. NOW IN MEXICO. Cover and photographic section by offset lithography. 7,500 copies. Harcourt, Brace & Co., New York, N. Y.

Design & Production: Frank R. Sloan, Jr. Lithographer: Reehl Lithographing Co. Binder: Quinn & Boden. Cloth: Interlaken's Winco.

Art work for the cover was done in full color for fifty percent reduction in reproduction. Zinc, deep-etch plates were made from glass negatives.

66. PITTSBURGH: THE STORY OF A CITY. 408 pages, 6½" x 9¼". 3,000 copies. University of Pittsburgh, Pittsburgh, Pa.

Design & Production: L. E. Irwin. Paper: S. D. Warren's Publishers' Text 20 x 26, basis 60, supplied by The Alling & Cory Co. Lithographer: Allegheny Lithograph Corp. Binder: The S. A. Stewart Co. Cloth: Bancroft's Buckram.

The first two editions of this reprint (1937 & 1938) were printed by letterpress and the type distributed.

67. POEMS OF DEDICATION. 64 pages, 5½" x 9¼". 3,500 copies. Jackets and Paper sides by offset lithography. Random House, Inc., New York, N. Y.

Design: Meyer Wagman. Production: B. A. Freiman. Lithographer: Reehl Litho Co. Binder: Quinn & Boden. Cloth: Holliston's Rex for spine only.

The paper sides of the binding were printed by offset lithography, as was the jacket.

68. TIME & CHANCE. 432 pages, 6½" x 9½". 7,500 copies. Jacket, endpapers, and illustrations in color by offset lithography. The John Day Company, New York, N. Y.

Design: LeRoy Baldridge. Production: Wendel A. Roos. Paper: 38 x 50, basis 80, supplied by The Baldwin Paper Co. Lithographer: Duenewald Printing Co. Binder: Colonial Press. Cloth: Holliston's Vellum. *A collection of the author's drawings ranging from portraits to sketches were grouped and placed in the book as wraps. Zinc, deep-etch plates were made from film negatives and the sheets were printed in brown ink.*

69. TORTILLA FLAT. 216 pages, 6½" x 9¼". The Viking Press, Inc., New York, N. Y.

Design: Milton Glick. Production: Morris Colman & Leonard Shatzkin. Composition: Westcott & Thomson. Type Face: Emerson. Paper: S. D. Warren's Cumberland Offset 38 x 54, basis 80, supplied by H. Lindemeyer & Sons. Lithographer: The Meehan-Tooker Co. Binder: Haddon Craftsmen. Cloth: Bancroft Devron.

Text pages were printed by letterpress, the full-color oil paintings were reproduced in five colors by offset lithography. Aluminum, deep-etch plates were made from film negatives.

70. TREASURE ISLAND. 342 pages, 6¾" x 9". Grosset & Dunlap, Inc., New York, N. Y.

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Design: Oscar Ogg. Production: A. A. Drucker. Composition: Kingsport Press. Type Face: Linotype Caledonia. Paper: Chaucer Wove Text 37 x 55, basis 50, supplied by The Whitaker Paper Co. Lithographer: Reehl Litho Co. Binder: Kingsport Press.

Full-color paintings were reproduced and printed as wraps. Binding cloth was lithographed from full-color illustrations. The text matter and black-and-white illustrations were printed by letterpress.

71. WUTHERING HEIGHTS. 352 pages, 5 $\frac{3}{8}$ " x 8 $\frac{5}{8}$ ". The World Publishing Company, Cleveland, Ohio.

Design: Ernest Reichl. Production: Abe Lerner. Composition: Westcott and Thomson. Type Face: Linotype Caslon Old Face. Paper: Perkins & Squier R. R. Wove, basis 60. Lithographer: Reehl Litho Co. for jacket and color illustrations. Colorgraphic Offset Printing Co. for pre-printed binding cloth. Binding: The Had-don Craftsmen. Cloth: Holliston's Kings-ton.

Color illustrations were reproduced by lithography from full-color art work and placed in letterpress printed book as wraps. An all-over design was lithographed on binding cloth.

Sponsored Books

72. ARIZONA HIGHWAYS, 40 pages, 9" x 12". 350,000 copies. Arizona Highway Department, Phoenix, Ariz.

Design: George Avey. Production: Publisher. Composition: Times-Mirror Press. Type Face: Metro-thin. Paper White Offset 26 x 40, basis 60. Lithographer & Binder: Times-Mirror Press.

Zinc, deep-etch plates of the Kodachromes were made from glass negatives.

73. THE CO-ORDINATED CANCER RESEARCH PROGRAM OF THE UNIVERSITY OF CHICAGO. 24 pages, 9" x 12". 10,000 copies. University of Chicago Press, Chicago Ill.

Design: Norman R. Wolfe. Paper: Strathmore Paper Co.'s Alexandria 26 x 40, basis 80, supplied by The Swigart Paper Co. Composition: Lithographer & Binder: The University of Chicago Press. Type Face: Monotype Baskerville.

Black-and-white photographs and mechanical line drawings illustrate this saddle-stitched book.

74. EAST INDIES STORY. 64 pages, 5 $\frac{3}{8}$ " x 7 $\frac{3}{4}$ ". 25,000 copies. The Graphics Group, Whitestone, N. Y.

Design: Fred Smith. Production: Mil-lard S. Banks. Composition: F. W. Schmidt. Type Face: Linotype Caslon and Foundry Deepdene. Paper: Halfmoon Vel-lum 35 x 45, basis 70, supplied by The Linde Paper Co. Lithographer: Hinkhouse, Inc. Binder: Charlton Bindery.

Photographs and two-color line sketches illustrate this saddle-stitched book.

75. KDOISHIM—MARTYRS. 32 pages, 9 $\frac{1}{2}$ " x 12 $\frac{1}{2}$ ". 500 copies. Machmadim Art Editions, New York, N. Y.

Design: Isaac Lichenstein. Production: Peretz Kaminsky. Composition: Aaron Ganz. Type Face: Linotype Black Pica.

(Continued on Page 115)



The mounting cost of living and high income taxes somewhat hampered collection of contributions to the Chi-cago Red Cross drive for funds this year, reports Georke W. Benton of the Meyercord Co., who directed the solicitation among lithographers.

Twenty other welfare fund cam-paigns were also under way at the same time in that city. Despite the handicaps, Benton said, lithographers will make a satisfactory showing in the final results. In mid-April the graphic arts division of the campaign was within \$5,000 of its assigned \$40,000 quota, he stated. During the extension of time which was granted he was confident lithographers would do their full part in this cause. During the campaign he was assisted by Gor-don Hall, manager of LNA's western office.

ml

Burglars breaking into the plant of Fine Arts Lithographing Co., Kansas City, in April, hammered and pried at the safe but failed to open it. Deter-mined to steal something, they took the nickels out of the candy and soft drink machines.

ml

The Chicago Society of Typographic Arts exhumed a word for a graphic arts convivial affair—Wayzgoose. They held one May 16.

ml

George C. Hudson, Printing & Lithographing Co., Chattanooga, Tenn., recently addressed the Chatta-nooga Industrial Editors Assn. on the advantages of offset printing.

ml

Joe Passantino, Passantino Printing Co., New York litho firm, was to have an illustrated article entitled "Chung-king" in the May issue of Travel magazine. He took the color photo-graphs while in China during the war. Another article on China by Joe, ap-peared in the August 1946 issue of the National Geographic.

Dorothy Quaremba, 27, surprises new prospects for her line of cover papers in the New York market by the fact that she is a woman paper "salesman." Since the death a year ago of Fred W. Beeton she has taken over the office responsibilities and mill representation of the firm bearing his name.

ml

With Mayor William O'Dwyer and other public officials, business, labor and professional men as sponsors, Federation Employment Service, a free and non-sectarian service launched a campaign during the week of April 18, to secure employment for older workers, over 45 years of age, and to educate the public as to the fitness of older people for employment.

Under the slogan, "Experience, Loyalty, Skill—Come With Age," the campaign was conducted as a special project of Federation Employ-ment Service, 67 West 47th Street, New York, simultaneously with its normal operation as a job placement and vocational guidance bureau.

Citing a survey conducted by the New York State Legislative Com-mittee on Problems of the Aging, it was said that industry rates employees past 45 years of age as "more loyal, absent less frequently, and as pro-ductive as their junior workers." The survey, which embraces the experience of 10000 employers, also revealed that older persons were more experienced, more conscientious, and less distracted than younger people.

ml

A photograph of Anne Avery Hey-wood, daughter of R. R. Heywood, Jr. of R.R.H. & Co., New York litho firm, appeared in the N.Y. Sunday Times April 25 on the occasion of her marriage the day before to John S. Cooke at Orange, N. J.

ml

The 150th anniversary of the be-ginning of lithography was marked with an exhibition in Memorial Art Gallery, Rochester, N. Y., recently. The Rochester Print Club, sponsor, carried on a national competition which produced 789 prints from 300 artists. A similar exhibit was also held at the Art Museum in Cincinnati.

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A ring binder for holding copies of the folder *Research Progress*, issued periodically by the Lithographic Technical Foundation, is now available. LTF reports.

ml

A new application of the code wire markers produced by Western Lithograph Co., Los Angeles, is reported. They are used in the building maintenance field to identify electrical circuits. The durable, non-fading, waterproof markers are attached to wires, cables and terminals so that repairmen can identify at a glance each wire.

ml

The Chicago Litho Club is looking forward to one of its next fall meetings when Carl Erickson of the Gerlach-Barklow Co., Joliet, returns from his summer vacation. Erickson is planning a trip to Sweden, Norway and Denmark, and will take along a moving picture camera with plenty of film. He has promised his club associates to show them sometime "if they turn out all right."★★

Direct Repro. Buys Building

A two story industrial and office building at 811 Union Street, Brooklyn 15, N. Y. recently was purchased by the Direct Reproduction Corp., manufacturers of plastic sheets and photographic emulsions, Walter J. Kennedy, executive vice president, announced. The new building provides approximately double the space formerly occupied by the firm in Manhattan, and Mr. Kennedy stated that with new equipment and personnel now being added, production will be doubled to meet graphic arts demands. Manufacturing facilities occupy the ground floor of the building, and offices and a new research laboratory are located on the second floor.

Mr. Kennedy also announced that the firm would shortly introduce a new transparent plastic sheet with a surface like polished glass which will hold its size as well as glass. The sheets will have no matte surface, will be flexible, and will come in varied sizes and thicknesses. In the lithographic shop large sheets may be handled with safety by one man where two are required to handle glass plates. New emulsions which are suited for work on the new sheets have also been perfected, Mr. Kennedy stated.

Regensteiner, "Father of Four-Color Printing," Pauses at 80th Birthday to Review Industry

An Interview by
H. H. SLAWSON

IN Chicago this month, one of lithography's pioneers, Theodore Regensteiner, on the eve of his 80th birthday anniversary, May 17, offered to the younger men in the industry his recipe for success in the business. Asked by *Modern Lithography* if he might have a bit of advice for those who are carrying on in the industry today, "the Father of Color Printing" gave the customary advice: "Tell them to work hard. Tell them to do the best they know how; do it better than anyone else and do it before others get started."

Mr. Regensteiner came to this country from his native Germany as a lad of 15. Since entering the printing industry in 1894 he has devoted his energies solely to the one purpose of bringing the four-color printing process to the stage of perfection it has reached today. Today he is chairman of the board of The Regensteiner Corp., Chicago lithographing firm.

The story of those achievements he told fully five years ago in his autobiographical account of "My First 75 Years." In a foreword to that volume the Hon. A. E. Giegenack, public printer of the United States, summed it all up in these words: "Theodore Regensteiner and his associates did for colortype printing what the Wright brothers did in later years for the airplane—they put it on a workable basis."

To the history of his past accomplishments he permitted himself only one reference during our visit. Something that was said took him back in memory at least 65 years to the day when, in passing a basement print shop in Munich, Germany, he stopped to watch operations of a hand powered stone press. "Munich, he said, "was where I was born and where lithog-



Mr. Regensteiner holds a copy of his book "My First 75 Years," a history of color printing. This was snapped in 1944.

raphy was born. Little did I dream at that time that years later in a distant land I would be doing this kind of work, but on a big and different scale."

Now, at an age when a man is entitled to ease up a bit, Mr. Regensteiner is still working hard. Every morning at 9 he sits down at his desk in his sixth floor office at the Regensteiner Corp's Racine Avenue plant in Chicago. And he stays there until 5 p. m.

In a way Mr. Regensteiner has eased up a bit, he admitted that "I'm not too much in touch with details around here now, if I had to look after all the ups and downs of our business, I wouldn't get out of here before midnight." So he has delegated the detail work to President Nathan Ruekberg and a corps of assistants, while he, himself, concentrates on general management policies and financial problems.

One subject about which he is deeply concerned is taxes and their effect on development of what is dearest to him—lithography. So long as this nation must spend billions for war and to help the world get back on its feet, taxes will have to be high,

he conceded. But he deplored the interference this has on expansion of business.

"Taxes take away the surplus that you could put into four-color printing," he said. "And they take away the incentive to keep on developing your affairs. Before the last war you were free to do your best, to plow back all your surplus earnings and see your business grow."

"But now, after taxes, there isn't enough to inspire real energy and enterprise."

In the impending prospect of a draft and universal military training, he sees further adverse effects on lithography.

"Our industry's manpower problem always has been tough," he said. "It takes time to train apprentices and build them into skilled craftsmen, such as our processes require. I hear that things have been easing up a bit of late. Our Chicago Lithographic Institute is doing a lot to fill our ranks with trained men. But what's going to happen if we have to go through another war training period?"

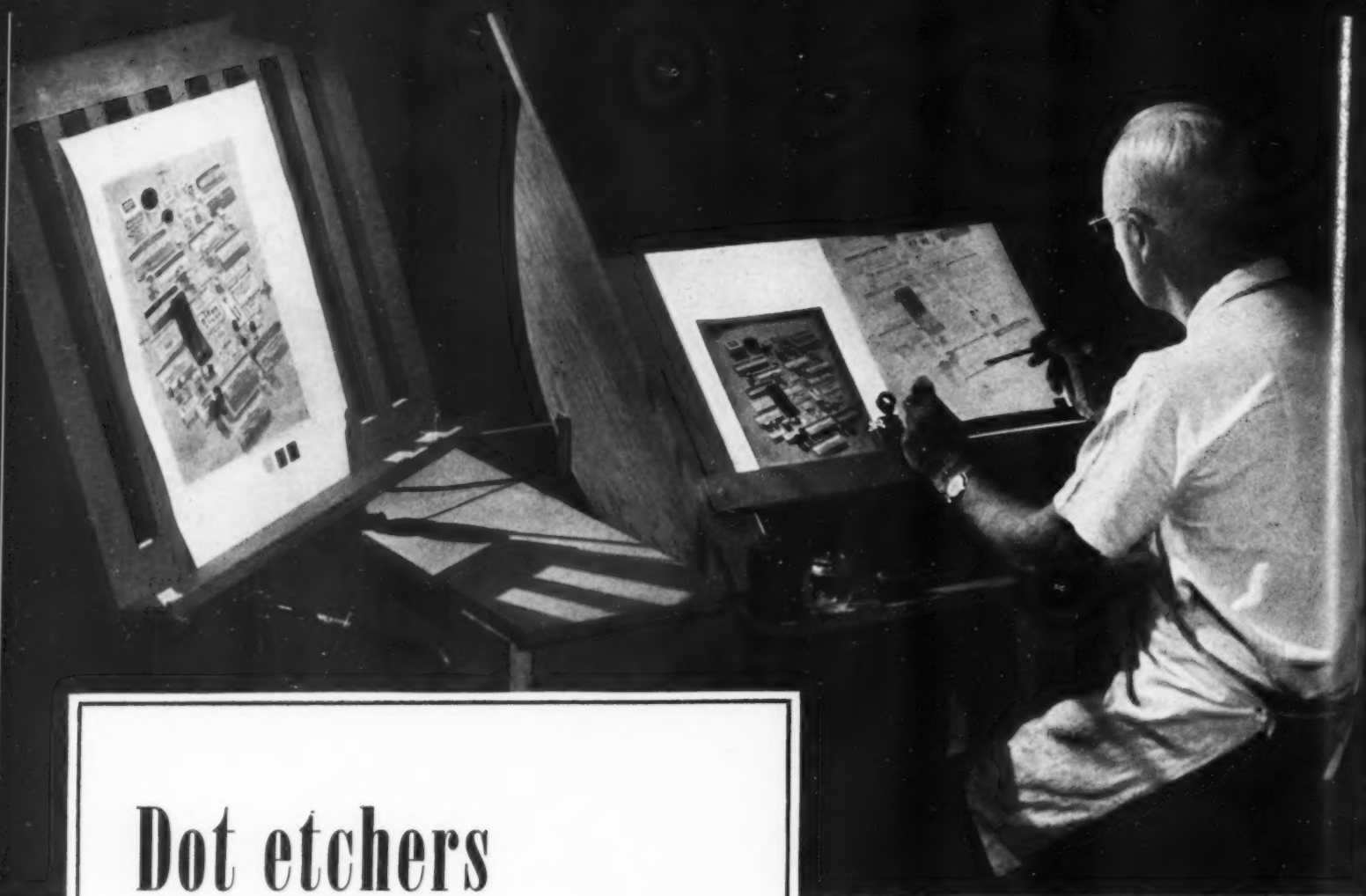
Long ago he learned that "one can't have all he wants," Mr. Regensteiner remarked. But he rejoiced that "for a man of my age I'm in splendid health." So long as he keeps that way he isn't going to quit, he asserted. There was a note of regret, however, when he said that he had to give up his golf. Why? "Score got up too high," he explained tersely.

He has one hobby, his home and two-acre garden at St. Petersburg, Fla., where he spends two months each year.

To his interviewer's comment on the cozy, homelike atmosphere of his Chicago office he said: "Why not? I spend most of my life now, right here. I want it cozy and homelike."★★

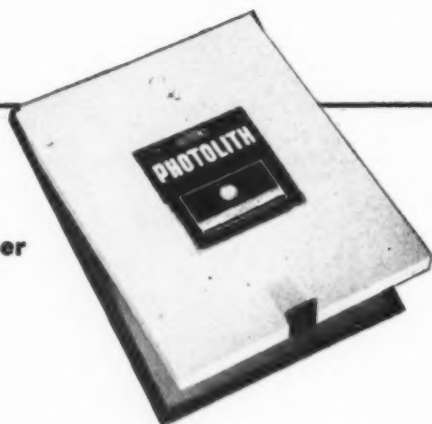
Show German Masterpieces

One hundred and fifty masterpieces from the Berlin Museums, rescued from the salt mines at Merkers, Germany, by General Patton's Third Army in April 1945, are being exhibited for four weeks May 17th, to June 12 at The Metropolitan Museum of Art, New York.



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ABOUT THE TRADE

ALA Loses Bargaining Rights

The Amalgamated Lithographers of America was decertified by a vote of 10-0 in a secret ballot election held by the National Labor Relations Board for employees of Arthur Thompson & Co., Baltimore, recently. Meantime Crocker-Union in Baltimore signed with the lithographers union in April following a five months strike over the short work week issue. The two year agreement provides for continuing their 40 hour week for one year and for a 37½ hour week the second year. At National Color Printing Co. where a strike has also been going on several months, the plant is operating with replacements. A spokesman stated that a NLRB election will be held there to determine bargaining rights.

Baltimore Firm Expands

Universal Lithographers, Inc., 56 Market Place, Baltimore, expects delivery in June of its third Harris 22" x 34" offset press, J. Albert Caldwell, president, said during April. The firm recently acquired an additional 3,000 feet of floor space, making its total space about 9,000 feet. A night shift was also being added during April, Mr. Caldwell said.

Machell Leaves Stecher-Traung

Joseph Machell, production executive at the Rochester plant and a director of Stecher-Traung Lithograph Corp., of San Francisco and Rochester, has resigned May 1 in order to take an "extended vacation and rest." His plans included a return to California from whence he came East in 1934 to take charge of the Rochester plant of the newly consolidated company. He had been with the company for about 30 years, and in

NAPL Moves Headquarters

The National Assn. of Photo-Lithographers has acquired new and larger quarters and as of May 17 was to be located at new offices at 317 West 45 St., near Eighth Ave., New York 19. The telephone number remains the same, Circle 5-5391. The association has space on the street floor of the building which is known as Longacre House, and the new quarters provide approximately double the space formerly occupied at 1776 Broadway. Walter E. Soderstrom is executive secretary of the NAPL and William J. Stevens is secretary.

Other associations which will also occupy space at Longacre House, are the Metropolitan Lithographers Assn.; the National Assn. of Litho Clubs; and the National Music Printers and Allied Trades Assn.

the lithographic industry for 40 years. He participated in the early work of Louis and Charles Traung in the development of the four-color press techniques and has been active in the development of Stecher-Traung's procedure of producing four-color process work on a "gang run" basis. "The corporation reluctantly accepts his resignation, with its best wishes," said a statement issued by the company.

Denver to be Scene of Next Quiz Day, June 5

THE next NAPL quiz session, fourth of a series, will be held June 5 at the Brown Palace Hotel, Denver. It will be an all day session, 9-4.

The third NAPL quiz program, co-sponsored by the Milwaukee Litho Club, was held at the Schroeder Hotel, May 8. On the panel to answer the many questions were. Michael Bruno, Lithographic Technical Foundation, Chicago; Fred

Two 4-Colors for R. I. Firm

Two four-color presses and a two-color are to be added to the equipment at the plant of Livermore and Knight Co., Providence, R. I., Howard Knight, president, made known during April. The first, a Harris 69" four-color is to be installed this summer. "With the bi-metal plate which we are successfully operating we will do a varied line of work and employ in longer and larger runs the 300-line screen which is now practical," Mr. Knight told *Modern Lithography*. Two additional presses, a 72" four-color, and a 72" two-color, are on order, he said. The Rhode Island firm was formed in 1875.

Packaging Show Draws 13,800

Supplies of packaging materials are now coming into balance with demand, and no important price increases are expected during the next few months, discussion at the Packaging Conference in Cleveland April 26-30 indicated. Instead, industry-wide emphasis on price reduction and sales appeal may bring some prices down following the lead of Dow Chemical Company's cut of 25 per cent in plastic film prices. Attendance was 13,800.

Dobbertin, Columbian Art Works, Milwaukee; Jack Dougherty, Roberts & Porter, Chicago; Charles Hercher, Imperial Litho Co., Milwaukee; Frank Preucil, The Gerlach-Barklow Co., Joliet, Ill.; Dr. George Sears, Institute of Paper Chemistry, Appleton, Wisc.; Walter Surgeon, Sigmund Ullman Division, Chicago; and Roy Tange, Western Printing and Litho Co., Racine.

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INTERNATIONAL PAPERS

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Insurance Firm's Income Up

A new earned premium income high was reached in 1947 by the New York Mutual Printers and Bookbinders Mutual Insurance Co., according to the firm's annual report released during April by C. F. von Dreusche, president and general manager. The firm's 1947 earned premium income was \$896,181, a gain of 25 percent over the 1946 income of \$713,735. Income from real estate, interest, and dividends was \$30,013, a gain of \$2,749 over the previous year. Income in 1947 from all sources was \$918,924. In the report the importance of accident prevention was stressed. In pointing out that accidents are costly as well as painful the report says that hidden costs to employers exceed costs to insurance companies by at least \$4 to \$1.

Joins Acwelstone

Walter R. Cresswell, formerly with Business Letter Service, recently became associated with Acwelstone Corp., New York, lithographers and printers.

FTC Charges Price Fixing

Thirty-seven manufacturers of tickets, coupons, and similar products, six trade associations and the association counsel were charged by the Federal Trade Commission with price fixing April 6. The associations named were Assn. of Coupon

Book Mfrs.; Amusement Ticket Mfrs. Assn.; Restaurant Check Mfrs. Assn.; Clothing Ticket Mfrs. Assn.; Traffic Ticket Mfrs. Assn.; and Licensed Railroad Ticket Mfrs. Assn., all of New York. The accused were given 20 days to file replies.

Heads Carter, Rice & Co.



Courtney H. Reeves (above), has just been appointed president and general manager of Carter, Rice and Co., subsidiary of Bulkley, Dunton & Co., New York. He spent six years with Dill and Collins, six years with Paper Mills Co. as director of sales, and recently resigned as vice-president of Allied Paper Mills after 17 years association with the company.

Box Mfrs. Hold Meeting

The 30th annual convention of the National Paper Box Mfrs. Assn. was scheduled to be held May 9-12 at the Netherland Plaza Hotel, Cincinnati.

NAPL Directors Meet

A meeting of officers and directors of the National Assn. of Photo-Lithographers was planned for May 21-22 at the Pennsylvania Hotel, New York, Walter E. Soderstrom, executive secretary, announced during April. Among topics to be discussed were plans for the association's annual convention to be held September 15-19 at the Netherland Plaza Hotel, Cincinnati.

To Preserve Goudy's Home

The Frederick William Goudy home at Marlboro, N. Y. will be preserved as a graphic arts shrine, announced Ralph C. Coxhead, chairman of the board of the Ralph C. Coxhead Corp., New York, after recently buying the home at auction. The home, known as Deepdene, has been visited by many persons interested in the late Mr. Goudy's work.

Lonsdale Speaks at Luncheon

Harold L. Lonsdale, president of Associated Printing Salesman, Inc., an affiliate of the New York Employing Printers Association addressed the monthly Milton Sales Forum, May 7, at the Masonic Club, New York. The topic was "A Formula for Selling Papers for Form Printing." Mr. Lonsdale is vice-president of the Semple-Reiger Co., Inc., New York.

330 At N. Y. Ladies Night

Said to be the largest New York party in years, the 20th annual Ladies Night of the New York Litho Club, April 24, was attended by 330 persons. (Part of crowd shown below) It was held in Hotel Commodore and included dinner, dancing, and varied entertainment. Grand prize of the evening, a television set, was awarded to Mrs. Harry Fenster, whose husband is connected with I.

Fenster & Sons, Brooklyn, mounters and finishers. Larry Littman, National Process Co., club president, opened the program, and William Gordon, Reproduction Equipment & Supply Co., chairman of the entertainment committee, awarded prizes. Members of his committee were Angelo Pustorino, Daniel Murphy & Co., and Hammond Sullivan, Woodrow Offset Co. Guests included several couples from Philadelphia, Baltimore, Washing-

ton, and Scranton, Pa. Albert Tucker, of Washington, president of the National Assn. of Litho Clubs, and Mrs. Tucker, were guests.

The annual outing of the New York club was planned for Saturday, May 22, at Blasberg's Grove, Hawthorne, N. J. A noon "breakfast," and an afternoon of softball and other games, and a shore dinner, were included in the plans.



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New Graining Abrasive Plant

American Graded Sand Co., manufacturer of abrasives for plate graining and other purposes, has announced the completion of a new modern plant at 2940 North Ashland Ave., Chicago. Herbert C. Wenske of the firm reports that the new plant has 26,000 square feet of floor space which, with more efficient arrangement and improved equipment, provides about four times the production capacity of the firm's former Chicago plant. The new building has four pent houses from which raw materials are fed as needed into the equipment on the lower floors. "We feel confident that we are in a better position to take care of our lithographic customers," Mr. Wenske said. The firm also operates a plant at Paterson, N. J.

YLA Closes Season

The final meeting of the winter-spring season was scheduled to be held May 12 by the Young Lithographers Assn. of New York, at the New York Advertising Club.

At the group's April meeting, George Ramage and Robert Edgell of the publication *Young America* put on a spirited demonstration of the scope of the school market, and gave advice on the aspects which called for colorful lithographed material. One of the best places for obtaining help on this market is the Better Business Bureau, Mr. Ramage said. Many samples of materials being distributed to schools were shown.

Issues Brochure On Decals

Twenty-three uses for decalcomanias in industry, and an explanation of the nature and quality advantages of this form of sales help, with "Slide-Off" samples which actually can be transferred by the reader to illustrate ease of application, are included in the new sales brochure, "What Decals Can Do For You". This 10 page booklet is currently being distributed to industrial advertisers by the Palm Brothers Decalcomania Company of Cincinnati 12, Ohio.

The booklet is illustrated with samples of a variety of industrial decal applications, from tiny nameplates to large truck panels.



Scene of July LNA Meeting

The Greenbrier Hotel (above) White Sulphur Springs, W. Va., will be the setting of the 43rd annual convention of the Lithographers National Assn., July 21-23, and the association announced during April that hotel reservations are being made direct with the hotel. The keynote of the convention will be the discussion of lithographic trade problems by lithographers.

Subjects covered, says W. Floyd Maxwell, executive director of the association, will include a broad discussion of the whole lithographic labor situation; lithographic manpower and training; costs, break-even points and equipment replacement problems; cost reduction in the lithographic industry; together

with a non-technical discussion of new methods and technical developments. Panel discussions will be featured with speakers principally from the industry.

The Greenbrier maintains booking offices in New York, Boston, Chicago, San Francisco and Los Angeles. Lithographers from the West planning to attend the LNA convention can get rail connections from Chicago or Cincinnati direct to White Sulphur Springs, or fly to Cincinnati for rail connection. American Airlines fly to Roanoke, Virginia, and a shuttle service from there goes directly to the airport at the Greenbrier. Sleepers from the East are dropped off at the siding at White Sulphur Springs, on the main line of the Chesapeake & Ohio R.R.

Fay Heads AIGA Group

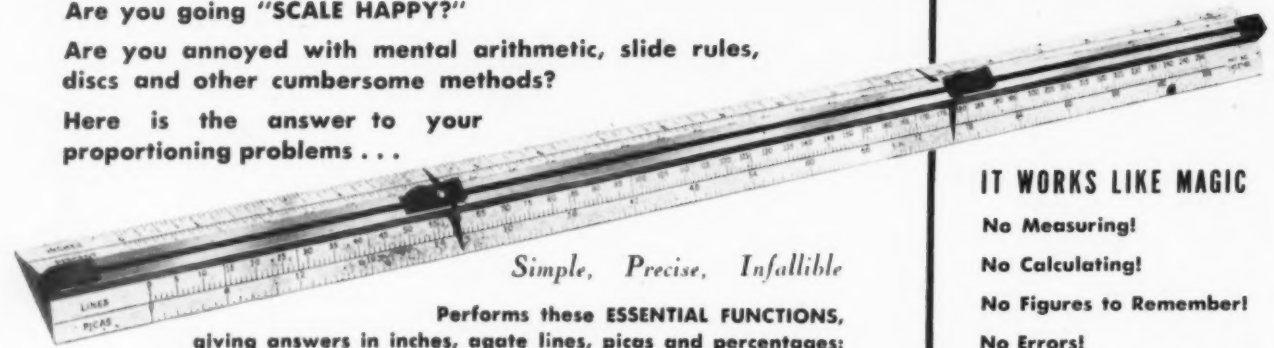
A. J. Fay, sales manager of National Process Co., New York, has been named chairman of the lithographers committee in a membership campaign being carried on by the American Institute of Graphic Arts. The campaign is part of the the AIGA's expanded program planned to provide greater educational facilities for young

men and women desiring to enter the graphic arts; greater educational opportunities for professionals, freer exchange of information and services among organizations in the field; and a concerted effort on the part of all to bring a better understanding of the industry to the general public. Joseph A. Brandt, president of Henry Holt & Co., is president of the AIGA.

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130 Attend LTF Research Meeting at Glessner House

THE largest single gathering of technologists in lithography and its allied industries was held in Chicago April 15, 16 and 17 to review and discuss the work of the Research Department of the Lithographic Technical Foundation.

This meeting of the LTF Research Committee was the first of its kind in that it was attended not only by members of the Committee but their guests as well. Attendance totalled 130 and included many authorities doing research and development work in lithography and allied industries.

The program for the three-day session was most ambitious. After the preliminary remarks by Don H. Black, newly elected LTF president, Ernest E. Jones, chairman of the LTF Research Committee, and Michael H. Bruno, LTF Research manager, the entire group moved from the Bismarck Hotel to Glessner House, home of the LTF Research Department. Here the group saw demonstrations of the equipment and methods being used in LTF's current research program.

The sessions for reports and discussions were opened the following morning at the Bismarck Hotel. Comprehensive reports were made on Desensitization and Metal Surface Treatments by Dr. Paul J. Hart-such, supervisor, metals and surface chemistry division. The project of Measuring the Wettability of Metals by Contact Angle Methods was described by G. N. Martin, LTF associate chemist sponsored by the Steck Company, Austin, Texas. G. W. Jorgensen, supervisor, photo-sensitive division and his assistant, S. E. Kal-lenbach, associate chemical engineer, sponsored by the Schlegel Litho. Corp., New York, gave a research report on The Sensitivity of Bichro-mated Plate Coatings covering the effects of relative humidity, dark reaction, and continuing reaction. The new LTF Sensitivity Guide for Platemakers was also described. The results of research toward grain standardization were described by J. O. Markward, LTF associate engineer, also sponsored by the Steck Company, Austin, Texas. Work done to date on Tone Reproduction to

Photography covering a statistical study of printed subjects and half-tone screens was presented by G. W. Jorgensen.

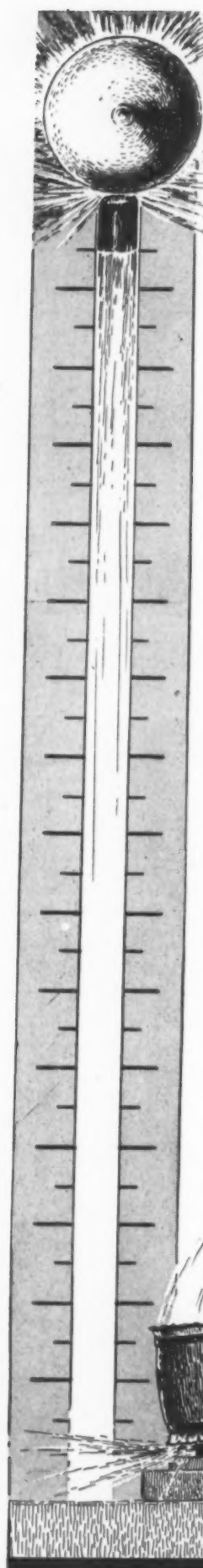
In the Saturday morning session, Professor R. F. Reed, LTF research consultant, reported on past and present paper research and the new study of offset blankets now being conducted to establish modern "use requirements" to assist blanket manufacturers in improving their products. Charles B. Weber of the National Bureau of Standards also gave the group a report on the status of present research on paper using the new resin binders now being conducted at the Bureau.

Copies of the reports which were presented and most of the comments made during the open discussions which followed each one, are now being compiled for distribution to the LTF Research Committee and those who were present at the meetings.

Forum On Three Processes

A forum on three major printing processes was held May 4 by the New York Technical Section, Photographic Society of America, meeting at Hotel Woodstock. Holding up the lithographic end of the discussion on the three-man panel was J. Robert Gunther of Geo. Schmitt & Co., Brooklyn, who also showed samples of lithography on various kinds of paper. Dennis M. Burke, president of the New York Photo-Engravers' Union, had the letterpress section of the discussion, and Oscar Smiel, chairman of two gravure technical and research committees, represented gravure.

Norman Lipton, Pavelle Color, was elected chairman of the Technical Div., succeeding Lloyd Varden of the same firm. Other officers are: Wm. J. Robinson, Western Union Laboratories, vice chairman; Eleanor Ney, Shappe-Wilkes Advertising Co., secretary; Don Bennett, same firm, treasurer; and the following executive committee members: Harry Lerner, consultant; David Eisendrath, free lance; Bernard Halpern, Zarkin Machine Co.; and Hergert Paschel, lithographic consultant.



A BELL RINGER *for Exacting Reproduction!*

AQUATEX and DAMPABASE

THE DEPENDABLE DAMPENING ROLLER COVERINGS

Hit the mark of satisfaction with every operation. Lasts longer and lowers your costs because the seamless feature, exclusive with Aquatex and Dampabase, eliminates wrinkles, lint, fuzz, creeps, ghosts and uneven surfaces. These companion coverings are manufactured from one continuous thread of scientifically treated yarn and formed into uniform texture loops—your assurance of flawless dampening control.

AQUATEX DAMPABASE

TRADE MARK REG. U.S. PAT. OFF.

Aquatex and Dampabase offer an abundance of exclusive money-saving features. In addition, there's the "Quik-On" tube developed to cover your rollers in minutes. And the Godfrey Protective Package with the center release, that preserves and keeps the material clean, permits more efficient storing and ease in handling. Add these advantages to the Godfrey knowledge and experience developed from 83 years of service to the trade and you'll understand why, throughout the world, lithographers prefer Aquatex and Dampabase.

Aquatex and Dampabase are sold by all leading lithographic supply houses and their branches. Order yours today.

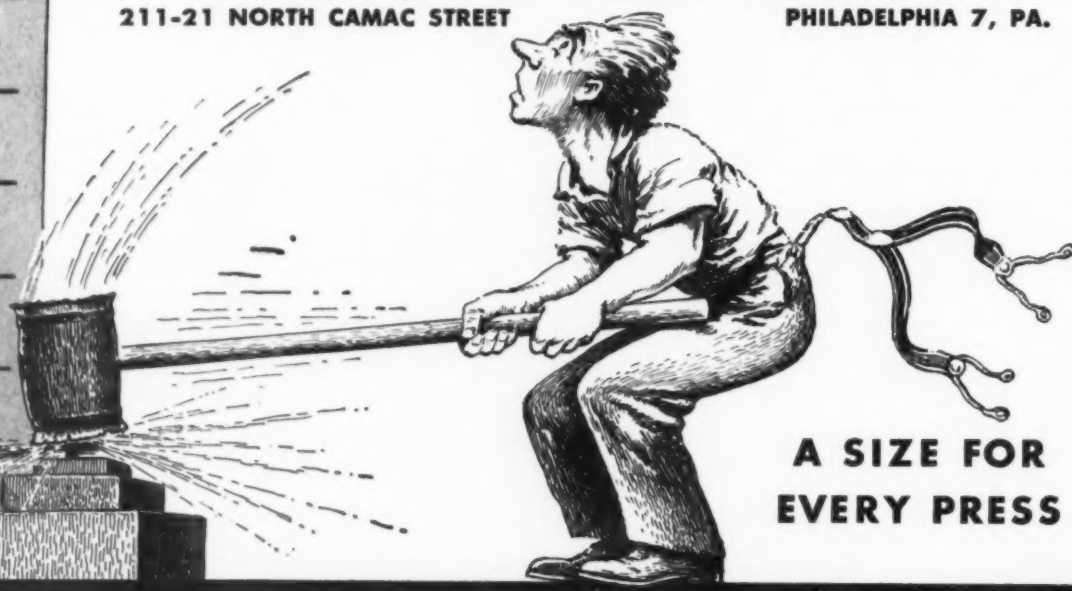
They're Better Because They're Seamless

GODFREY ROLLER COMPANY

Roller Makers for 83 Years • WILLIAM P. SQUIBB, President

211-21 NORTH CAMAC STREET

PHILADELPHIA 7, PA.



**A SIZE FOR
EVERY PRESS**

Himmell Urges Advertising

Speaking before the convention of the National Paper Trades Assn. in New York April 7, Sam Himmell, president of Baldwin Paper Co., that city, urged the association to co-operate with printers and lithographers by placing advertisements in magazines in order to glorify paper, printing, and the printer. "By glorifying the printer, we help ourselves" he said. "I am a great believer in educational advertising for the printer. Our association should continually send ideas to the printer for him to submit to his customer and to create a printing job," he declared. "As it is now, a business firm will call a printer when a job is ready . . . the printer should have many ideas on tap to submit to a particular customer in a particular industry—an idea that his customer never thought of."

As for paper advertising, Mr. Himmell said that while many mills have created consumer acceptance through advertising, the paper merchant has a great deal to do with the selling and distribution, and therefore the merchant must also advertise the mills' products. "Although advertising does not necessarily directly sell merchandise, it is a powerful medium that softens the resistance to the product and from then on it's up to the salesman," he declared.

N. C. Men See Offset Film

More than 60 firm owners, business managers, advertising and purchasing executives in the Winston-Salem area were shown the part offset lithography plays in their public relations and sales promotion programs recently at a dinner meeting in the Winston Printing Co. plant, according to M. L. Mann, Harris-Seybold southern district manager.

A thorough program, including a large wall display and the Harris-Seybold film, "How to Make a Good Impression", took the guests through the production of an advertising broadside, from rough dummy to finished job. The offset principle was demonstrated on mock cylinders, complete with rubber blanket and lithographic plate.

Principal speakers were A. G. Gor-

don, president of Winston Printing, and Herman Halpern, advertising agency owner.

ATF Changes at Balto.



Otto Zimmer



W. J. Taylor

W. J. Taylor has been appointed manager of the American Type Founders Sales Corp. Baltimore office, it was announced by Robert G. Marquardt, vice president. The past three years he has worked out of the company's Cincinnati branch, in the Columbus territory. At Baltimore he succeeds Otto E. Zimmer, who is retiring after 55 years in the graphic arts field. Mr. Zimmer began his career in 1893 as an errand boy for the F. Wesel Mfg. Co. and in 1904 he went with the H. C. Hansen Type Foundry of Boston, starting that firm's New York branch. In 1922 the Hansen branch in New York was absorbed by American Type Founders, with Mr. Zimmer retained as manager. When the three New York branches of ATF were consolidated in 1926, Mr. Zimmer moved to Philadelphia, where he was branch manager until 1935, when he became manager in Baltimore.

ATF also announced the appointment of Victor R. Shipp as salesman in the western Minnesota and North Dakota territory.

Letterpress or Offset?

A contest to see who could correctly identify the process used in producing various specimens of printed matter was a feature of the April 20 meeting of the Associated Printing Salesmen of New York. The meeting was conducted by Charles V. Morris, Reinhold-Gould, Inc. Winners in this and various other contests including correct identification of paper samples, included Charles Folks, Rogers-Kellogg-Stillson, Inc., Allan S. Lassner, Comet Press, and Clarence Bowyer, Guide Printing Co.-Kalkhoff Press.

Eastern Corp. Appoints

Eastern Corp., Bangor, Maine, has appointed Southern Paper Co., Miami, Fla. as distributor for its line of business papers.

Dayton Sales Force Meets

The sales organization of the Dayton Rubber Company's Dayco Roller Division attended a three-day conference at the plant in Dayton, Ohio the latter part of April. Highlights of the meeting were the new developments in rollers, color separators and fountain dividers and an inspection tour of the expanded plant facilities. The new production layout is geared to cope with the largest volume of business in the company's history, according to Norman H. Neilson who led the conference.

On the program with Neilson were A. L. Freedlander, president of the company; Joseph Rockoff, vice president in charge of development; T. C. Davis, vice president in charge of mechanical sales, and J. D. Hershey, advertising manager.

U.S.P. & L. Income Up

The U. S. Printing and Lithograph Co., Cincinnati, reported for the year ended December 31, 1947 a net income of \$2,720,768 after contingent reserve of \$250,000 as compared to a net income of \$2,024,515 after contingent reserve of \$235,000 for the year ended 1946.

in type design.

Hall Adds Bindery Machine

The Hall Lithographing Co., Topeka, recently installed a new Sheridan gathering, stitching and covering machine. It has a capacity of between 3000 and 5000 books an hour. The machine will be used for producing telephone directories.

Installs Cutting Machine

Western Electric Co's Chicago printing department installed a 64-inch Seybold cutting machine last month and considerable other new equipment is expected shortly, James J. Spevacek, superintendent of the department reports.

Rochester Firm Appoints

The Rochester Lithographing Co., Rochester, through its president Eugene E. Wirth, has announced the appointment of Joseph M. Jacobs as sales representative in the New York metropolitan area. The New York office is at 401 Broadway.



P.M.
DE LUXE Blended Whiskey

for Pleasant Moments

NATIONAL DISTILLERS
PRODUCTS CORPORATION
NEW YORK, N. Y. 90 PROOF
70% GRAIN NEUTRAL SPIRITS



The world agrees on "Gilbey's please"

NATIONAL DISTILLERS PRODUCTS CORP. NEW YORK, N. Y. 90 PROOF. DISTILLED FROM 100% GRAIN NEUTRAL SPIRITS.



When **QUALITY** is a factor.....

FALPACO is a Necessity!

Here is another lithographer who has standardized for many years on Falpaco Coated Blanks, with special coating for offset—for the most exacting requirements of his customers.

Falpaco Quality will assure you and your customers of the same excellent results.

Specify Falpaco Coated Blanks on your future orders. Ask your paper merchant for samples and complete information.

Car Cards—Offset lithographed in five colors on 5 ply Falpaco Coated Blanks for offset single coated one side.

Produced by The Spurgeon Tucker Company of New York, for National Distillers Products Corporation.

Distributed by Authorized Paper Merchants from Coast to Coast



FALULAH PAPER COMPANY

NEW YORK OFFICE—500 FIFTH AVE., N. Y. 18 • MILLS—FITCHBURG, MASS.

Aluminum Seal Now in Ind.

Aluminum Seal Co., Inc., a subsidiary lithographing and fabricating firm of Aluminum Co. of America, is now operating in a new plant at Richmond, Ind. Operations were recently moved from a plant at New Kensington, Pa. The new Indiana plant provides straight line production on one floor, and provides more space for additional presses, ovens and coaters which are on order. The new plant is air conditioned. M. M. Kipfer is president of Aluminum Seal.

Hoe Shipments, Profits, Up

Shipments by R. Hoe & Co., New York of various types of presses and other equipment during the six months ended March 31, 1948 were \$7,800,000 compared to \$6,198,000 in the same period of the preceding fiscal year, Joseph L. Auer, president, reported. Net profits, after estimated taxes, for the period were estimated at \$825,000 compared with \$767,000 in the corresponding period of the previous year.

Work Starts on Heekin Plant

Construction of a new \$1,500,000 metal lithographing and can manufacturing plant was begun near Springdale, Ark. recently by Heekin Can Co. of Cincinnati. George H. Pahlman, a representative of Heekin, took part in the ground-breaking ceremonies when work began. The plant is to be 220 x 594 feet with 130,000 square feet of floor space. A siding from the Frisco railroad is included in the plans.

Hollingshead Adds Equipment

R. M. Hollingshead Corp., Camden, N. J. is enlarging its metal decorating department, E. R. Byers, manager of the Litho Can Div., announced. Recently a Hoe tandem two-color 29 x 36" offset press was installed, and during May installation of a Wagner oven and coater unit was to be completed.

Students Tour Caspers

Twenty-five students of the Chicago Lithographic Institute toured the plant of Caspers Tin Plate Co., Chicago, during April as one of a number

of such tours being made through various plants. Hosts and guides included N. G. Mandish, E. Phursick and J. Blake of Caspers.

Roosen Appoints; Expands Plant



Marshall Worcester (above), has been appointed as a lithographic technical representative of H. D. Roosen Co., Inc., New York printing ink manufacturers, it was announced recently. At the same time, announcement was made of an expansion of the company's Chicago plant. The new expansion program is to supplement the over-all increase in the Roosen company's facilities which was inaugurated three years ago. The company also has plants in Brooklyn, Boston, Chicago, Havana, and Mexico City. Branch offices are located in Baltimore and Albany and sales agencies in a number of South American countries.

Mr. Worcester started with the Regensteiner Corp., Chicago, as an apprentice pressman. Shortly thereafter he became assistant pressroom superintendent. He remained in this capacity until this year. In addition to acting in an advisory capacity on lithographic problems, Mr. Worcester will devote a considerable part of his time to lithographic ink sales promotion, according to the announcement.

H. D. Roosen Co., Inc., which was incorporated in 1898, became a part of Columbian Carbon Co., in 1945. Robert Roosen is president of the company.

Study Taft-Hartley Law

The employer-employee research and educational department of the Associated Printers & Lithographers of St. Louis held a dinner meeting May 3 with a program on the subject: "Where do you stand under the Taft-Hartley Act?" Norman Goddess, attorney for the Graphic Arts Association of Illinois conducted a round table discussion. The meeting was planned to show employers how the Taft Hartley Law can improve employer-employee relationships.

Merge F & L, Rutherford Divs.

The management of the Fuchs & Lang, Div. and the Rutherford Machinery Div. of Sun Chemical Corp., New York, has been merged and is now under the direction of E. G. Schreiber, Robert J. Butler, formerly manager of the F & L Div., has become assistant to the president of the General Printing Ink Div. Fred H. Farnsworth, in the Chicago office, is president of this division, but Mr. Butler will remain in New York. The announcement was made by William Recht, chairman of the graphic arts group and vice-president of Sun Chemical Corp. The merger was made in an effort to provide lithographic customers with broader and more efficient service. "All problems involving lithographic inks, supplies, and machinery will receive careful analysis by a staff of competent technicians," the announcement stated.

Ardlee Service Issues Folder

A folder featuring a four-color Kodachrome reproduction was issued recently by Ardlee Service, Inc., New York lithographing firm, with the purpose of informing customers and prospects of the scope of the company's activities. Among products listed by the folder are catalogs, folders, booklets, broadsides, manuals, letters, reprints, displays and packaging. A letter from B. S. Rosenstadt, president, accompanies the folder.

Carnegie Leaves R. Hoe & Co.

George G. Carnegie, Jr., resigned as assistant manager of the offset division of R. Hoe & Co., New York, April 30. He will help to organize a new corporation which will shortly introduce a two-color web perfecting offset press. Details of the new corporation and of the press are to be announced shortly, Mr. Carnegie said.

Wagner Man to Europe

Fred S. Bailey, assistant manager, Wagner Litho Machinery Co., Hoboken, N. J., plans to leave for Holland June 1, to inspect installations there of ovens and coating machines.

Now packed in 6 preferred sizes



HUNT

Premium Graph-O-Lith Developer*

**For Line and Halftone Negatives on
Process Film, Stripping Film and Paper**

At the request of camera men in large and small shops we are now packaging Premium Graph-O-Lith Developer in 6 economy sizes—2-gallon, 5-gallon, 10-gallon size cans—25-gallon, 50-gallon and 100-gallon size drums. One or more of these sizes will most economically fit the requirements of your shop. The cans are printed in special colors for easier identification in the dark room and a special notch makes it easy to open the containers.

Order in sizes best suited for your operation to reduce production costs and keep supplied with fresh stock. Your order will receive prompt attention.



*Reg. U.S. Pat. Off.

PHILIP A. HUNT COMPANY

ESTABLISHED 1909

BROOKLYN 22, N. Y.

CHICAGO, ILL.

CLEVELAND, OHIO

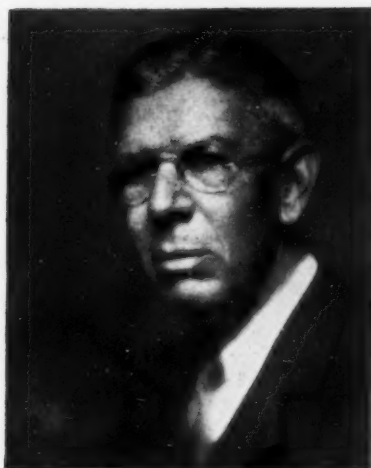
CAMBRIDGE, MASS.

LONG ISLAND CITY, N. Y.

LOS ANGELES, CALIF.



Don H. Black



Charles W. Frazier



Wade E. Griswold

Don Black Elected President of LTF

DON H. Black, who is assistant to the president, Western Printing & Lithographing Co., Racine, Wis., was elected president of the Lithographic Technical Foundation at a Foundation meeting held in Chicago April 14. He succeeds Leonard H. Knopf, of the Meyercord Co., Chicago. George Schlegel, III, president of Schlegel Lithographing Corp., New York, was elected vice president, succeeding George E. Loder, head of National Process Co., New York. Charles P. Schmid, president, Trautman, Bailey & Blampey, New York, was elected secretary, succeeding William H. Walters, of U. S. Printing & Lithograph Co., Brooklyn. Charles W. Frazier, president, Brett Lithographing Co., Long Island City, N. Y., was re-elected treasurer. Wade E. Griswold continues as executive director.

Seven directors were elected to fill vacancies on the board. They are Ralph D. Cole, Consolidated Lithographing Corp., Brooklyn; B. E. Callahan, Inland Lithograph Co., Chicago; John L. Kronenberg, S. D. Warren Co., Boston; Harry E. Brinkman, Cincinnati Lithographing Co., Cincinnati; Frank A. Myers, Copifyer Lithograph Corp., Cleveland; Joseph P. Thomas, U. S. Printing & Lithograph Co., Cincinnati; and R. E. Damon, Atlanta Lithograph Co., Atlanta.

Members of the Foundation execu-

tive committee are Messrs. Brinkman, Frazier, Schlegel, and Ernest E. Jones, Graphic Arts Corp. of Ohio; R. V. Mitchell, Harris-Seybold Co., Cleveland; and Ralph J. Wrenn, Stecher-Traung Lithograph Corp., San Francisco.

The finance committee comprises Mr. Frazier, Mr. Schlegel, and John F. Devine, Sun Chemical Corp., New York. Mr. Black is a member of both committees.

Reports of the officers and various committees were given at the meeting. Among the actions taken by the board was the approval of the adoption of a pension plan for the employees of the Foundation since they are not eligible for social security under the present laws.

Chicago Labor Talks Continue

Chicago lithographers and officers of Local 4, Amalgamated Lithographers of America, reached an impasse last month in their negotiations for a new contract to replace the one expiring May 1. Union shop employers made their final offer early in April, to meet demands of the union and repeated conferences were held thereafter in an effort to break the deadlock. A meeting of Local 4's full membership was called for April 30, for a final decision on the employers' offer.

In their original demands, submitted to the Chicago Lithographers

Association March 25, the union had asked for a wage increase of \$14 a week, across the board; reduction in hours worked by the various shifts, and other changes in overtime rates, vacations, paid holidays, a standard health and welfare plan and other matters. Employers expressed confidence that an amicable settlement could be reached.

Work Starts on Berlin Plant

I. S. Berlin Printing and Lithographing Co., Chicago expected to start construction during May of their new plant which has been under consideration for more than a year. Final plans of the architect, approved in April, insure the Chicago company one of the most modern plants in the United States designed especially for graphic arts production, Berlin officials asserted. Details will be available later.

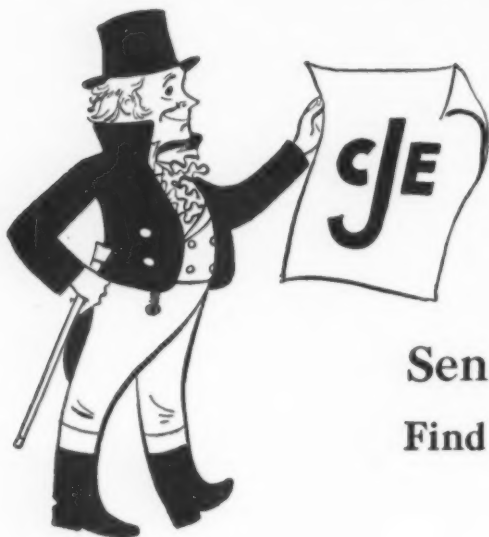
Study Decal Plates

The Meyercord Co., Chicago, was host on April 14 to a group of students from the Chicago Lithographic Institute, on a field trip to learn about plate making requirements for production of decalcomanias. George Skach of Schlutz Litho Co., instructor at the Institute, accompanied the class.

Wm. J. Rankin, Chicago, Dies

Wm. J. Rankin, for many years head of a Chicago lithographing advertising display business bearing his name, died April 9 at the age of 73 years.

Read all about it!



Send for complete information now!
Find out all about this great new Johnson Ink —

#4060 Non-Scratch Halftone Black

Please send us your name and address so we may tell you how and why this most recent, proved product of our 144 years of experience can help you to turn out superior printing at minimum cost.

CHARLES F. Johnson
AND COMPANY

GOOD INKS SINCE 1804

10th and Lombard Streets, Philadelphia, Pa.

NEW YORK • CHICAGO • BOSTON • ST. LOUIS

CLEVELAND • DETROIT • BALTIMORE

KANSAS CITY • PITTSBURGH • ATLANTA • DALLAS



250 Attend Milwaukee G.A. Conference

MANAGEMENT and sales problems of the graphic arts provided the theme of "Not How Cheap—But How Good" for the third Annual Graphic Arts Conference, held April 3, at the Milwaukee Athletic Club. More than 250 persons attended, representative of all branches of the industry in the Milwaukee area. The conference was sponsored jointly by the Graphic Arts Association and the University of Wisconsin School of Commerce.

The program, covering selling, costs, apprenticeship, public relations, research, and typesetting by photography, was planned to cover subjects of current interest to both large and small concerns.

Carl W. Moebius, Jr., of Moebius Printing Co., president of the association, opened the meeting, and Prof. E. A. Gaumnitz, of the University's School of Commerce, spoke of the widely related interests of the university, business and industry, and the actual and potential benefits available through greater use of the university's services.

Charles A. Conrard, of Western Printing & Lithographing Company, personnel and training department, Racine, gave a stereoptican illustrated talk on "Apprentice Training—Western Style," describing the school established by the company in collaboration with the public school authorities, and the curriculum and methods for training lithographic apprentices.

Howard G. Knowlton, president of Knowlton-Washburn Company, Chicago, speaking on "Selling—Today and Tomorrow," said the return of a buyers' market requires that printers shake off their indifference and sell their products—"good things, no matter how good, must be sold—selling is the most important phase of business—the vital force which business must have if its other phases are to function. Next to food, apparel and shelter, printing is probably the most unfailing associate of our people. The per capita rate of printing might well be a yardstick by which to measure civilization."

Andrew J. Farr, assistant secretary of the Graphic Arts Assn. of Illinois, in his talk "Factors Affecting Costs," stated that most printing is "custom-made" and sold in advance of manufacture, and actual costs are not known until after completion of orders. Printers' cost systems develop hourly cost rates only after a lapse of time. Cost pre-determination can be accomplished by budgeting—setting up advance estimates of all expenses and performance. "This is not a substitute for a cost finding system but rather an important supplement to it," he said.

Robert A. Heinz, advertising manager of Boston Store, stressed "Selling the Need—Not the Price." To retain their markets, printers and retailers must maintain integrity, present an assortment of wares, provide a pleasant place in which to do

business, and service their accounts.

Francis F. Gregory, public relations director of A. O. Smith Corp., demonstrated his subject, "Public Relations," with charts. He said that the day of the "public be damned" attitude is gone and that executives must concern themselves with sound public relations with employees, customers, suppliers, competitors, stockholders, related industries, their community and government.

Don H. Black, of Western Printing & Lithographing Co., then chairman of the Executive Committee of Lithographic Technical Foundation, declaring that "Research Pays Dividends," told of the progress and benefits of research work of the Foundation, and the need and importance of greater application of research by the entire graphic arts.

Interest was displayed by the gathering in the stereoptican-illustrated talk by H. R. Freund, chief engineer of the Intertype Corp., describing the "Fotosetter," new machine for setting composition by photography. The machine, which combines the standard keyboard and distributing system of the slug-casting machine with photography, produces film from which photo-engraved or offset plates may be made.

E. S. Dunbar Speaks

E. S. Dunbar, sales and advertising manager of Crocker-McElwain, Holyoke, addressed a luncheon, one of a series, of the Milton Paper Co. sales organization, April 9 at the Masonic Club, New York.

Fine Papers



for

Greeting Card Publishers

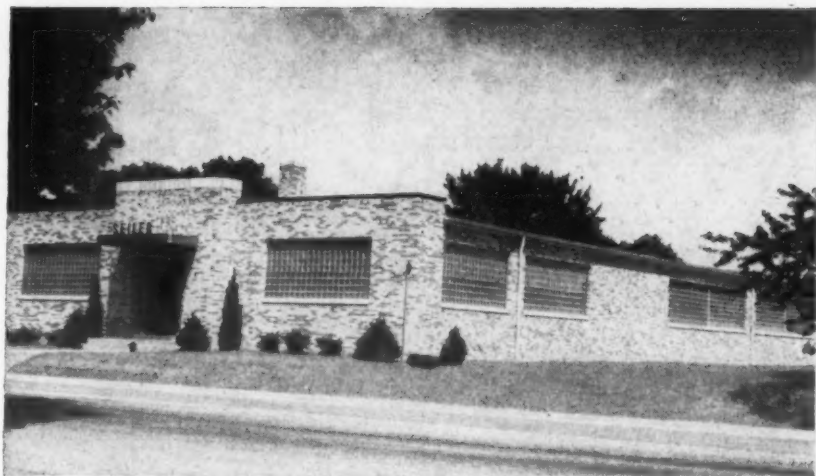
Lithographers

Printers and

Converters

**PAPER SALES
CORPORATION**

41 PARK ROW, NEW YORK 7, N. Y., WORTH 2-1280



Seiler Operating in New Plant

Seiler Printing Co., is now in full operation in its new lithographing and printing plant (above) at Mt. Joy, Pa. The building is a one-story, 60 x 100 feet with a 30 x 120' wing for paper storage. It is completely air conditioned. Facili-

ties include an art department, complete composition equipment including Linotype, Ludlow and hand type, used principally for reproduction proofs; camera and platemaking equipment; a Harris 35 x 45" offset press recently installed; Seybold cutter; Rosback gang stitcher; and other offset and letterpress



equipment. The firm employs 35 persons. Founded 25 years ago, Seiler added an offset department 12 years ago. A. D. Seiler (above, right) is president; S. G. Phillips, manager; Charles L. Fish, offset superintendent; James A. Phillips, art director; and E. A. Olson, plant engineer.

Zarkin Acquires Building

An industrial property at 10th and 11th Streets and 34th and 35th Avenues, Long Island City, N. Y., was acquired during April by Charles Zarkin, head of Zarkin Machine Co., New York, manufacturers of lithographic equipment. The property includes a main building of two stories and basement, an adjoining building, and a third building. Floor area is in excess of 118,000 square feet. Plans have not been announced except that Zarkin Machine Co. expects to occupy most of the space. The buildings were formerly occupied by General Bronze Corp.

Mr. Eddy was with the firm 20 years. C. Harold Larsson, formerly assistant to Mr. Eddy, has been appointed New York branch manager. The firm has other branches at New Orleans, Atlanta, Boston and Dallas, and is represented in the West by California Ink Co.

Fay V.P. of Natl. Process

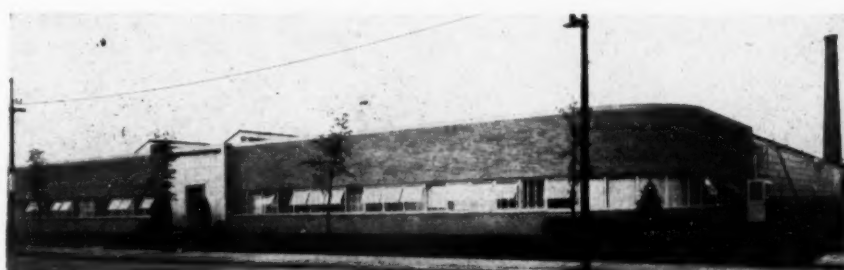
A. J. Fay recently became vice-president in charge of sales of National Process Co., New York. Mr. Fay had been sales manager of the firm since 1937, and prior to that was in sales supervisory work for a number of years.

Coast Man Visits New York

Andrew J. George, of San Francisco, litho consultant and manufacturer of litho chemicals, visited New York during April.

Anson Heads Chemco Sales

Sam B. Anson, Jr., formerly in charge of the Chicago office of Chemco Photoproducts Co., was recently appointed general sales manager and was transferred to the firm's home offices in Glen Cove, N. Y. He succeeds Howard E. Eddy, former vice president and sales manager, who retired to live on his Maryland farm.



DeLuxe Sells Buildings

De Luxe Check Printers, Inc., has announced sale of its two newly constructed buildings, located in Chicago and Kansas City to Prudential Life Ins. Co. of America, and the immediate lease of these structures for continued use by De Luxe for a term of 40 years.

The Chicago building (shown above) completed last summer, contains 61,000 sq. ft., of operating space; that in Kansas City, having 15,000 sq. ft., was finished a little earlier. Both are of modern one-story brick and steel design. Involved in the Chicago deal was a sum of \$420,000, according to a statement from the Prudential office.

The sale, said G. W. McSweeney, president of De Luxe, is in line with a

growing trend in industry everywhere to avoid tying up working capital in brick and mortar. While not contemplating any immediate further expansion, he said that if the time should come when additional space is needed, the same plan of building what is wanted, selling the completed property and releasing it would undoubtedly be followed.

De Luxe Check Printers, Inc., was founded in 1915 and, in addition to the original plant at St. Paul, Minn., now has branches in Chicago, New York, Cleveland and Kansas City. The De-Luxe organization is engaged exclusively in manufacture of bank checks and drafts. It specializes in personalized checks and about 80 percent of the payroll is engaged in imprinting operations, Mr. McSweeney said. No color lithographing is done.



**HAPPY IS THE PRINT SHOP
THAT HAS DISCOVERED A
VERSATILE NEW PERFORMER—
OXFORD ENGRAVATONE COATED**

Happy indeed, and profitable too!

Engravatone Coated is a paper that can be used on a wide variety of letterpress jobs—catalogs, booklets, envelope enclosures, magazines—any kind of letterpress work that requires a quality paper.

In fact it is building a remarkable record for trouble-free press performance.

Engravatone Coated has many highly valuable features to commend it. Brilliant white color. Good affinity for ink and high opacity. Its printing surface, while glossy, avoids glare, and is especially designed for fine half-tone reproduction.

Of course Engravatone Coated, like all Oxford Papers, must pass countless quality inspections and checks at every stage of the manufacturing operation.

Then and only then is this fine printing paper ready to meet Oxford's high performance standards.

For practical suggestions that will help you select exactly the right paper for *any* printing job, call in your

Oxford Paper Merchant. Oxford Paper Merchants are in 48 key cities from coast to coast, ready to serve you.

Consult your Oxford Paper Merchant whenever you need practical assistance in securing better printing.



Included in Oxford's line of quality printing and label papers are: Polar Superfine Enamel, Mainflex Enamel Offset, Mainflex C1S Litho, Mainfold Enamel, White Seal Enamel, Engravatone Coated, Carfax English Finish, Super and Antique, Aquaset Offset and Duplex Label.



OXFORD PAPER COMPANY

230 PARK AVENUE, NEW YORK 17, N. Y.

MILLS at Rumford, Maine
and West Carrollton, Ohio

WESTERN SALES OFFICE:
35 East Wacker Drive, Chicago 1, Ill.

DISTRIBUTORS
in 48 Key Cities

ALA Engaged in New Jurisdictional Disputes

THE issue of union jurisdiction between the Amalgamated Lithographers of America and the Printing Pressmen's Union is again being tested in the courts in a case involving pressroom workers at the combination plant in Chicago of the Manz Corp. Benjamin M. Robinson, counsel for the lithographers' union, writing in the *Lithographers Journal*, union organ, describes the situation, in part, as follows:

"In the now famous Foote & Davies case, we established finally our claim that all lithographic workers bargain appropriately in a single unit. The claims of the Printing Pressmen and the Photo Engravers to separate bargaining units of offset pressmen and platemakers were denied.

"Now we are apparently headed for another rash of Labor Board hearings on the same issue. The Printing Pressmen's Union, which has launched the attack in Chicago and elsewhere, is relying on the amendments to the Act which provide that a craft group may not be denied separate bargaining rights on the basis of prior Board decisions.

"On February 26, 1948, I tried the first case under the new law. This involved the Manz Corporation of Chicago. We have been the bargaining representative of all lithographic workers in this plant since the installation of offset equipment some dozen years ago. The company is one of the largest combination plants in Chicago. The Franklin Feeders and the Chicago Printing Pressmen's Union filed a joint petition asking for an election of offset pressmen and feeders . . . The position of the printing unions was stated by their general counsel, at the outset of the case, to be that the real craft was printing pressmen and offset pressmen together . . . The Amalgamated is relying upon the basic position that lithography is different from letterpress, that there is an interrelation between all lithographic jobs, and particularly between lithographic

pressmen and platemakers, which does not exist in letterpress printing.

"The case was tried for two days, and briefs are now being submitted to the National Labor Relations Board. It is important for our members to understand that the issue involved goes to the very fundamentals of our life as a trade union in the lithographic industry. If, by any chance, the Board should determine that offset pressmen and feeders should be separated from the rest of the lithographic group, then it is not difficult to see the kind of internal warfare which would develop within the industry. It is necessary to understand that this splitting of the lithographic group is of the greatest importance on the periphery of the industry which is developing in so many instances in plants which formerly did only letterpress printing. The Printing Pressmen believe that if they can separate the lithographic workers into different groups, that they stand a chance of winning elections here and there, and thus can gradually worm their way into the lithographic industry. They know that if they can . . . include offset pressmen in a unit of all pressmen, then they will take over the bargaining rights of such offset workers, whether or not they ever organized them, because printing pressmen, in so many instances, outnumber the offset pressmen in combination shops.

"Similar cases are now pending in . . . Wisconsin, Chicago, Atlanta and Los Angeles."

Acme Expands; Berg to Europe

Two Canadian plants have opened recently by Acme Plate Graining, Inc., Brooklyn, Irving Orlan of the firm announced May 1. The plants are in Montreal and Toronto and are set up for service in new plates, regaining and chemical products.

Mr. Orlan also reported that Milton Berg, founder and president of the firm was to leave early in May on a flight to Europe to study wartime and postwar lithographic develop-

ments there. He will visit England, France, Belgium, Germany, Greece and the Scandinavian countries. He plans to be abroad eight to ten weeks.

Stecher-Traung Sales Up

Sales by Stecher-Traung Lithograph Corp., San Francisco, reached a new high in 1947, and showed an increase of 18 per cent over 1946, but rising costs brought about a decline of net income, a recent report of the company showed. Total income for 1947 was \$1,305,276 and the net was \$791,410. During the year the company spent \$627,000 for expansion and new equipment, and plans to add another \$230,000 this year for those purposes.

Owen Bronson of Calif. Dies

Owen Bronson, 67, vice president and general manager of A. Carlisle & Co., San Francisco lithographers and printers, died April 11 in a San Francisco hospital. A native of San Jose, Mr. Bronson entered the graphic arts industry as an employee of a newspaper in that city. Both his grandfather and his father were newspaper publishers.

Four-Color on Coast

A Harris 42" x 58" four-color offset press was installed recently at the plant of Western Lithograph Co., Los Angeles. This will supplement the production of another four-color and other equipment already operated by the firm. George W. Hall, president of the Lithographers National Assn. is president of Western.

W. S. Martin, Los Angeles, Dies

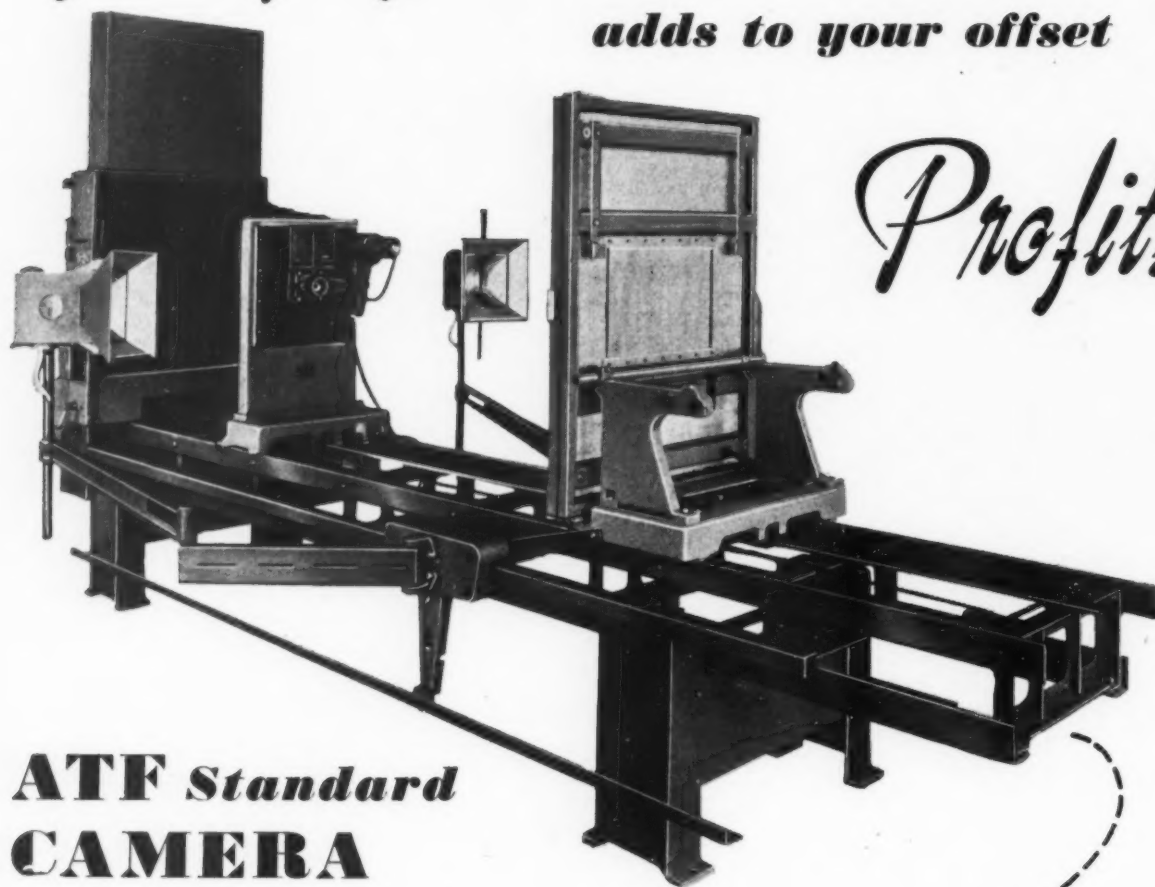
Wallace S. Martin, Sr., 45, general manager of the Crocker Union Lithograph Co., Los Angeles, died April 16 at his home following an illness of about one year. Surviving are his wife, a son, a daughter, a brother and a sister, all of Los Angeles.

Paper Firm Appoints McFarland

F. Bruce McFarland has just been appointed general sales manager for all lines of Port Huron Sulphite and Paper Co., Port Huron, Mich.

Simplified **negative making**
adds to your offset

Profits!



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 CAMERA**

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THE LEADER
in
*Graphic Arts
 Equipment*

➤ **OFFSET** negatives should make you money, not cause you trouble. When you make your own negatives, you save time and get the press rolling quicker; you make the profit on your own workmen's labor; and your customers are better pleased to have their work done completely under the one roof.

The ATF Standard Camera has been designed for quick, simple, convenient handling; yet every facility has been incorporated to assure the highest quality negatives on any kind of work; line, half-tone, or process color. All-metal construction, in two sizes, 24x24, and 31x31, suitable for use with most sizes of offset presses. Ask your ATF Salesman for full information.

American Type Founders

200 Elmora Avenue, Elizabeth B, New Jersey

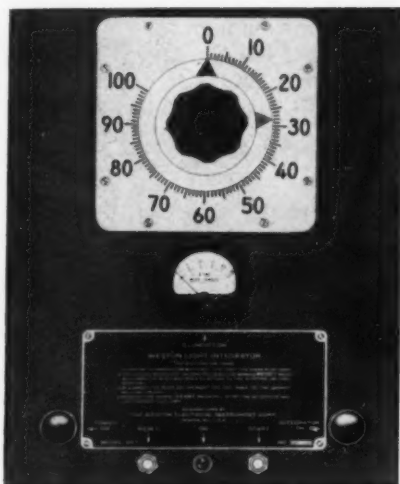
BRANCHES IN PRINCIPAL CITIES





EQUIPMENT & BULLETINS

New Weston Integrator



A new light integrator (above), designed for precise exposure control in graphic arts photography, has just been announced by Weston Electrical Instrument Corp., 617 Frelinghuysen Ave., Newark, N.J. This device automatically shortens or lengthens the period of exposure to compensate for fluctuating output of the lamps. It consists of two units—the integrator containing the integrating and controlling mechanisms, and the light target which is exposed to the light source. An indicating instrument (mounted just below the larger dial) always indicates the light intensity on the light target. This instrument can be used for various quick measurements.

Type Film Available

"Type Speaks!," a 25-minute running time, 16-mm sound motion picture in color, produced by American Type Founders, was introduced April 20 at a luncheon in the Winfield Scott Hotel, Elizabeth. The movie is a factual and entertaining portrayal of type making both as performed 500 years ago in the days of Gutenberg, and by the precision methods in the ATF foundry today; its use in everyday life, and its contribution to progress.

Every step is shown in detail and full color, from the artist drawing the type design, the cutting of the patterns and matrices, the operations of casting the type, and the finishing

processes, to the final fonting ready for delivery. This is followed by visits to printing plants and vocational schools, where type is being used.

Considerable emphasis is laid on the necessities and niceties of good typography, and demonstrations are made of the part fine body and display types play in achieving the attractiveness of modern advertising and book production.

The film closes with examples of the present-day use of foundry type in a wide range of applications.

At present, "Type Speaks!" is being released only to graphic arts and craftsmen's groups. Applications for local showings, giving first, second and third choices of dates, may be addressed to the general sales department, American Type Founders Sales Corp., 200 Elmora Avenue, Elizabeth B, N. J.

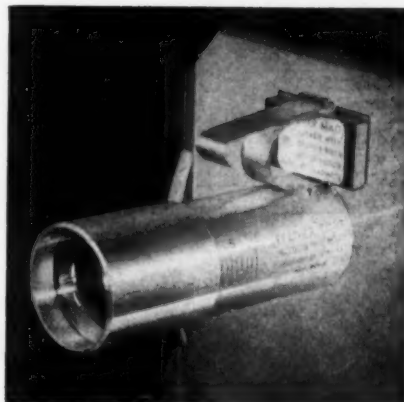
New Process Adds Color

A new process for adding color to black and white line or halftone copy has been announced by Process Litho Arts, Inc., Chicago. Developed and used exclusively by the company, the process is claimed to be a new approach permitting full color reproduction where color art is not available or the cost of such makes it prohibitive. The process can be applied to both small and large area copy. Hand colored "preview" copy can be shown before plates are made, it is said.

New Douthitt Camera

A new overhead-type 31" precision darkroom camera was announced recently by the Douthitt Corp., 680 East Fort St., Detroit. The camera has a new screen moving mechanism, and a new focusing scale providing close tolerances. A preview showing was held at the firm's offices recently.

New Ground Glass Magnifier



A magnifier to be attached to the ground glass of a camera to aid in fine focusing has been announced by Hollywood Photo Mfg. Co., 313 Taft Building, Hollywood 28, Calif. Called a Feather Sight, it consists of a 65 mm lens, about four power, mounted in an adjustable aluminum tube. It excludes from the viewing area the back light which dims the image.

New Sussin Camera

A new precision 24" lithographic camera was introduced last month by the Sussin Corp., 640 West 65 St., Chicago. It is a darkroom type with features including a rubber cushioned base, copyboard base to accommodate several kinds of copyboards, a three point suspended light tight door with a vacuum film holder with valves to fit all cut film sizes, darkroom control of copyboard and lens, and a light tight unit which allows movement of lens in two directions. A preview of the new camera was held at the Astor Hotel, New York, early in April. Max H. Sussin and R. W. Barrowdale of the company, were hosts.

Offer List of Standards

An up-to-date list of all national standards approved by the American Standards Association has just been published and is now available free of charge, from the association, 70 E. 45 St., New York 17.

YOU'RE ON THAT WELL- KNOWN PEDESTAL

You shouldn't mind if we tell your customers
you are an expert . . .

It's a fact. It helps ready the customer to
agree with the paper you select. It helps
assure a job printed on the paper you
know to be best . . .

For records the one best paper is
Rising 100% rag Index.



KID GLOVES
not needed!

Keep your records on paper that won't
dog-ear or split under constant usage...
it simply isn't human nature to handle
daily work with kid gloves on. There's
one best paper for records. Ask an
expert, your printer. He'll tell you the
name of that paper is—

Rising No. 1 Index

✓ 100% rag ✓ 5 weights
✓ White and four colors ✓ 2 sizes

Rising Papers

WHEN YOU WANT TO KNOW... GO TO AN EXPERT!

Rising Papers

ASK YOUR PRINTER... HE KNOWS PAPER!

Rising Paper Company, Housatonic, Mass.

The above advertisement ap-
pears in leading executive,
advertising, and sales promo-
tion magazines.

Announce Fairchild Lithotype

Examples of work produced by the new Fairchild Lithotype, a new type composing machine, was shown for the first time at the New York convention of the American Newspaper Publishers Assn., in April. The machine is electrically driven and types standard printer's type in a great variety of faces and sizes. It uses any standard Monotype face in sizes from 6 pt. to 24 pt. and produces finished proofs on paper or on thin metal offset plates for direct image work.

Standard type is removably mounted in two rows on the Lithotype, one row for capital letters, one for lower case characters. The type is in a light magnesium wheel, and the print is through a carbon ribbon.

In operation, through typing on a standard typewriter keyboard, the impression is made by bringing the carriage, carrying the work sheet, against the type, by adjustable toggle action. Pressure is varied by a dial.

Switching from lower to upper case is done exactly as on a typewriter, and changing sizes of type, by substituting new wheels.

In the Lithotype the form is first typed, using the space bar to space the words the minimum distance apart. After proof-reading, the form is re-typed, using the justifying keys for spacing the words. A scale shows the operator which keys to use. When this second typing is complete, the lines are all justified.

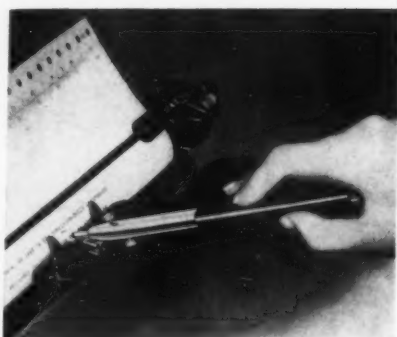
The Fairchild Lithotype has been under development since the early thirties.

The Fairchild Corporation announced that a small pilot run of the machines is now in production and the first Lithotypes will be available for field testing in a few months. Additional details can be secured from the Dudley Hollister, graphic arts division, Fairchild Camera and Instrument Corp., 80-06 Van Wyck Blvd., Jamaica 1, N. Y.

Diamond Point Scriber

A scriber with a diamond point set in a six inch aluminum handle has been announced by the Clipper Diamond Tool Co., 21 W. 46 St., New York 19.

Duplicating Plate Eraser



The Speed Eraser, for controlled automatic erasures on plates used in offset duplicating, has been announced by the Blue Robin Corp., 11 W. 42 St., New York 18. It operates by a pumping action, and will not harm the plate surface nor smudge the image, the maker says. Fillers with erasers for general typing corrections are also included.

Issue Two PIA Volumes

The first two volumes of a nine volume series of educational books to be published by Printing Industry of America, now are being distributed to charter subscribers. The two volumes are the PIA Uniform Accounting and Cost Finding Manual and the PIA Research and Operations Manual, containing a series of monographs as a guide to production and research.

The new accounting manual is the first revision since 1938 in the uniform accounting system. The research manual is the joint effort of technicians from the printing industry and the Government Printing Office, serving under the chairmanship of Frank Pfeiffer of Reynolds and Reynolds, Dayton, Ohio.

Issue Duo-Color Guide

The Duo-Color Guide, a 100 page volume illustrating the effects produced by many combinations of two colors in various screen tint combinations, has just been issued by the Graphic Publishing Co., New York.

The Guide has 76 pages devoted to combinations of color and black, 24 pages to combinations of color and color. At the top of each page are shown two graduated color bars each scaled down from solid to 15% in steps 15% apart. The screen combina-

tions—42 of them—range in intensity from 15% black (or second color) to solid color with 90% black (or second color). These screen combinations are in the form of rectangular patches, below each of which is shown the percentages of colors used. The numerical percentages are underscored with the colors employed. Across the bottom of each page is a bar of the solid color (or colors) which may be used for ink swatching when ordering or specifying ink.

New Can Press

Designed for medium and high-speed production, a new automatic strip press for the can-making industry has been introduced by the Lima-Hamilton Corp. The press is available for either single or double dies, or multiple die work with special slides, and is described by its manufacturer as a heavy-duty precision product.

Called the Hamilton-Kruse Model No. 301, the press has operated at speeds as high as 225 strokes per minute and can be arranged for higher speed. Information is available from the Lima-Hamilton Corp., 60 E. 42 St, New York 17, N.Y.

New Wet Film Gage

A new Interchemical Direct Reading Wet Film Thickness Gage, for measuring the wet film thickness of coating, varnish, lacquer and related products, has been announced by the Institute of Paint and Varnish Research, 4723 Elm St., Bethesda 14, Md. The instrument is rolled over the film and the film thickness is read directly on a dial on the side of the gage. Accuracy of 0.1 mils is possible the makers claim.

New Young Bros. Bulletin

A new bulletin known as 7-L has just been issued by Young Brothers Co., Detroit 7, illustrating and describing the Young Bros. oven for the metal decorating and other industries. R. J. Ruff, sales manager, states that the oven has been developed over a period of 27 years. Detailed illustrations and specifications are included in the bulletin which is available from the company.

Offers Small Plate Unit



The Miller-Trojan Co., Troy, Ohio has developed a new plate maker unit for Multilith, Davidson and Webendorfer operators. This unit is a deluxe model of the original "packaged plate maker." It is of durable welded steel construction, and is equipped with a vacuum printing frame, built-in 23 ampere twin arc lamp, automatic timer, temperature-humidity gauge, whirler, dryer and plate centering arm for pouring sensitizing solution directly onto the center of the plate as it rotates on the whirler. Complete chemicals and instructions for the plate making process are furnished with the equipment.

It is built in four models according to the plate size of the press.

New Negative Material

The Haloid Co., Rochester, N. Y., has announced Transloid, a new plastic coated negative material for lithography and other graphic arts processes. The new product is dimensionally stable, lies flat and dries rigidly, according to a company announcement. It is suitable for line and halftone work. It is available in sizes from 5 x 7" to 20 x 20", and in 100 foot rolls in varying widths.

Promotes New Light Source

A new incandescent lamp for illuminating copy boards was recently introduced by Even-Lite, 1457 Superior Ave., Cleveland 4, Ohio. Developed by General Electric Co., and by Alex Dampster, head of Eclipse Electrotypes and Engraving Co. The light emitted is 3200° K. color temperature, with all colors present in the light.

Samples Vellum Papers

Samples of colored vellum papers were distributed recently by Bulkley, Dunton & Co., New York.

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we can give you a grain that will show better results in your pressroom.

All sizes new plates for both Harris and Webendorfer Presses, in stock for immediate delivery.

Graining and regraining of Aluminum and Zinc Plates.

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"When you think of gummed products, think of GUMMED PRODUCTS"

ITU Loses Round I in Balto.

A Trial Examiner recommended April 22 that the National Labor Relations Board issue an order requiring Local No. 12 (Baltimore) of the International Typographical Union (AFL) to bargain in good faith with the Graphic Arts League which represents 22 commercial printing employers in Baltimore.

The Trial Examiner, William R. Ringer, in a 40 page opinion, submitted an unusually detailed recommended order against each of the defendants, Local 12 and the parent union.

The Trial Examiner's recommendations were based on three major findings: (1) the local had not bargained in good faith; (2) the local and International had coerced employees by attempting to impose conditions of employment requiring employees to join and maintain membership in the ITU; and (3) the local and ITU had coerced employees by causing or attempting to cause employers to discriminate against non-union members.

The Trial Examiner found that throughout the negotiations the unions' conduct was shaped by its insistence on three "rights" which the union would not surrender: The right to work only with union men; the right to work only on a union product; and the right to work only on matters within the jurisdiction of the union.

The parties have 20 days in which to file exceptions with the NLRB.

Roy Zabel, Phila., Dies

Roy Zabel, treasurer of Zabel Brothers Co., Philadelphia lithographing firm, died recently. He was well-known in the Litho Club of Philadelphia.

Compton Joins Robbins & Barber

Glenn C. Compton, former New York editor of *Inland Printer*, on April 26 joined the firm of Robbins and Barber, public relations counsel, 270 Madison Avenue, New York, N.Y. Mr. Compton will edit "Service for Printers," a new industrial relations and house magazine editorial service, which is being sponsored by Printing Industry of Amer-

ica, and will serve as a specialist on printing industry accounts including PIA.

Forms New Litho Firm

Marvin L. Chase, formerly of the sales staff of James Gray Inc., New York resigned to form the Chase Direct Mail Service Corp. with offices and plant at 246 East 44th Street, New York. This organization will do lithography, letterpress printing, and a complete direct mail service.

F. E. Kurzweg, Buffalo, Dies

Frank E. Kurzweg, 81, engaged in the lithographing business for 55 years before his retirement, died at his home in Buffalo April 20 after a four-week illness. Mr. Kurzweg came to Buffalo in 1894 and was an artist and engraver for the old Courier Lithograph Co. for about 20 years. During his career as a lithographer, he worked in most of the larger cities in the country. Two daughters and two sons survive.

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Territorial re-alignment makes openings for a few more distributors. "33" Ink Conditioners are repeat sellers. Once adopted, always used! Get the facts—Write TODAY!

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LITHO CLUB NEWS

To Hold Litho Club Day

A full day of technical discussion conducted by the National Assn. of Litho Clubs will be a part of the program of the National Assn. of Photo-Lithographers again this year, Albert Tucker, president of the NALC announced during April. The NAPL convention will be held four days, September 15-18 at the Netherland-Plaza Hotel, Cincinnati, and the final day's program will be sponsored by the litho clubs.

Fifty eight booths will be devoted to the display of equipment and supplies, Walter E. Soderstrom, executive secretary of the NAPL, said. The program of the other three days will be devoted to such general topics as lithographic labor relations, costs, equipment, production and personnel. Information is available from the association at 317 W. 45 St., New York 19.

Gegenheimers at St. Louis

St. Louis Litho Club held its April meeting at York Hotel, and the speakers were William and Harold Gegenheimer of the Printing Machinery Div., Electric Boat Co., New York, manufacturers of the EBCo offset press. Their subject dealt with the problems in designing and building a press. An open discussion followed. About 100 persons attended the meeting.

The May meeting was to be a regular business meeting. A movie on paper making is scheduled for the June meeting as well as a boatripe on the excursion steamer *Admiral*, sometime in June.

Boston Hears Color Talk

Two speakers on two different phases of color addressed the April 13 meeting of the Boston Litho Club at Hotel Gardner. John Power, Jr., International Printing Ink, demonstrated some of the properties of color with a slide projector. He spoke on

the scientific aspects of color, and was followed by Lewis Powers of the same firm who discussed pigments, inks, and other phases of color having to do with lithographic production. A question period followed the talks.

The club's next meeting was scheduled for May 12. During April Ed Harnish, Tichenor Bros., club president, said that the May meeting might be a business meeting and election, or that the annual meeting might be held in June instead. The question was to be decided prior to the May meeting.

Twin City Meets May 27

The Twin City Litho Club plans to meet Thursday, May 27 at the Minneapolis Athletic Club for a get-together with the program to be announced locally, the club reported during April. Also on the coming program of the club is a two day trip through the Northwest Paper Co. mills at Cloquet, Minn. The dates are June 19 and 20.

At the April 20 meeting, Frank P. Leslie of the John Leslie Paper Co. was the speaker, discussing lithography and its relation to paper. He raised the question of what the paper companies can do to make better paper for lithography. Twenty-five persons attended the meeting which was held at Esslinger's Cafe, St. Paul. A new member, Clarence Carnahan of Eastman Kodak Co., was admitted to club membership.

Chicago Holds Big Meeting

April 15 was a big day for the Chicago Litho Club. Profiting by the presence in the city of a hundred specialists and authorities on every phase of lithography, the club's meeting was advanced one week and eight speakers were brought in from their Glessner House research conference with the Lithographic Technical Foundation.

So large was the crowd which

turned out that the Congress Hotel's big Gold Room had to be used for the meeting. They numbered in excess of 150, James J. Spevacek, club president, announced, an attendance record never before reached in the club's twenty year history.

The meeting marked, also, the club's first use of its new wire recording device, which took down all the things said, to be shared later with other members of the National Association of Litho Clubs, President Spevacek promised.

Routine club business was reduced to a minimum before the speaking began. Three new members were inducted: Joseph Pellegrino, bindery foreman at Western Electric Co's printing plant, George M. Mayfield, press room foreman, Regensteiner Corp., and Stanley Mikos, assistant foreman, Goes Lithographing Co. Martin Wezeman of Columbian Lithographing Co., past president of the club, handled the introduction ceremony.

Then the club extended birthday greetings to Charles Rahn, pressroom foreman at the Regensteiner plant.

Charles Latham of the L.T.F. staff, and William O. Morgan director of the Chicago Lithographic Institute introduced the wire recording device with a welcoming message from Wade Griswold, executive director of L.T.F., who was unable to fill in person his assignment as general chairman of the club's meeting.

Cooperation, Mr. Griswold declared, is not a sentiment but an economic necessity. He lauded the club's progressive attitude and aggressive actions in keeping its members informed on the Foundation's achievements and asked them to keep in mind that the Foundation's laboratories are their own. The applied research being done at the laboratories will flow into the industry to the benefit of everyone, he said.

Among new developments revealed by Mr. Griswold was the fact that Interchemical Corp. has turned over to LTF valuable data dealing with tone improvements and color control.

In keeping with the program's general theme—"New Developments"—



**This can contains
more than
just ink!**

Into every can of Sinclair & Carroll ink goes the knowledge, experience and skill we have developed during many years of research and manufacture of lithographic inks. That's why Sinclair & Carroll has come to be known among lithographers as "a dependable source of supply."

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Grained plate glass top—straight edges four sides. Fluorescent lighting. 20 x 24 to 50 x 77.

All Welded Steel Construction

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WHIRLERS

This type from 30 x 40 to 50 x 70. Also smaller models. Four heating elements. Counter balanced cover and sprinkler. Heavy galvanized sheet metal tank, stand welded angle iron.



VACUUM PRINTERS

Elevating type 30 x 40 to 60 x 72. Complete with pump, motor, automatic control and vacuum tank. Many exclusive features. Hinge type 16 x 20 to 50 x 70.

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2035-49 CHARLESTON STREET -- CHICAGO 47, ILLINOIS -- ARMitage 4077

- Builders of Plate-making Equipment for the Lithographer and photo-engraver for over 15 years

Earl Nelson of Aluminum Corp. of America, first of the eight speakers, indicated that a new alloy of potential interest to lithographers is in the works. He asked, however, that details be kept off the record. His talk dealt with the relation of good lithographic reproduction and "good housekeeping," starting right on the press and applied throughout every processing step.

George Huffman of General Electric Co.'s Schenectady research laboratory, discussed automatic tone control registration devices, particularly the spectrophotometer, whose functioning and purposes he explained.

Reporting on progress of "blue sky thinking" in the paper industry, John L. Kronenberg of the S. D. Warren Co., Boston, told of the work of the National Bureau of Standards and the LTF on resin binders for litho papers. Eventually he declared, the big problem of waste, due to the wet strength factor, will be licked. Paper scientists, he also asserted, are gradually overcoming handicaps of coated two side litho paper and eventually will come up with something that will put the industry in closer competitive relation to letterpress work on this paper. Machine coated paper for lithography, he said, will eventually be commonplace, but "it is not likely all lithographers will convert to this type of paper overnight." Because there will eventually be a big market for smooth surface offset papers, the paper industry is working hard on retarding factors, but research to produce something practical is a long and tedious task, he declared.

Lighting problems of lithographers were discussed by Iredell Eachus, Jr., of Macbeth Arc Lamp Co., Philadelphia, and E. A. Lindsay of General Electric's Nela Park Laboratory at Cleveland, O. Mr. Eachus reported a new light bulb under development which will be about eight times more powerful than present photo flood bulbs, and offered suggestions for getting best results from the old ones until the new one is available.

Mr. Lindsay explained and demonstrated use of fluorescent lighting for critical analysis of color proofs.

He was assisted by Frank A. Myers of Copifyer Litho Corp., Cleveland, in whose pressroom a system using the new process has been in use about a year. (See article, page 33).

C. M. Flint, director of the American Newspaper Publishers Association's new research program, hinted in his talk that strikebound newspapers in Chicago and elsewhere have been investigating possibilities for utilizing the new photo typesetting process. "We're sure of one thing," he said. "We'd be making a terrible mistake if we failed to prepare the newspaper world for the photo typesetter and two other devices to be announced in ten or twelve months. We do not intend to overlook the experiences we have gained from our enforced experiments with photo mechanical typesetting means."

Regarding future possible use of offset presses by newspapers the industry is uncertain, he implied. Failures recorded by *Time* magazine and *The Trenton (N. J.) Times*, were due, he said, to economic rather than technical factors.

E. R. Rossell of the Engineer Board, Ft. Belvoir, Va., produced somewhat of a sensation when he revealed that the army's map reproduction service is working on an airborne offset printing plant, including presses and platemaking equipment. Already, he said, they have a 22 x 29 inch litho offset press, weighing about 4,000 pounds, or one-third the weight of a standard press. Light sources for the photo lithographic map reproduction service are being improved, he said, and other methods and materials are being studied to simplify this operation. A lot of ideas captured from our enemies in the late war are being investigated, he stated.

In addition to the speakers mentioned, 21 out-of-town guests were seated at the speakers' table. As introduced by Mr. Spevacek they were as follows:

C. W. Latham, New York Litho Club; Ed Heffner, Rochester Institute of Technology; John McMaster, Eastman Kodak Co.; John Murry, Detroit Litho Club; Dr. R. N. Schaffert, Batelle Memorial Institute;

C. B. Harris, American Type Founders, Elizabeth, N. J.; G. R. Dayton, W. V. Gough and E. M. Stacey, of General Electric's Chicago, New York and Schenectady offices respectively; G. S. Hamme, Forbes Lithograph Co., Boston, Irvin S. Nadell, American Offset Corp., New York; Alfred Brown, Alvin Twardowicz and Ken Bitter of the Baltimore Litho Club; Dr. Paul V. McKinney, Sun Chemical Corp., New York; Bernard Halpern, Zarkin Mch. Co., New York; Russell B. Waddell, New York Litho Club; Herbert R. Leedy, Toledo Litho Club; Robert Roosen, H. D. Roosen & Co., New York; Philip E. Tobias, Edw. Stern & Co., Philadelphia, and P. Schaffer, Schlegel Litho Co., New York.

Detroit Hears Plate Talk

A. W. Reitz of the Chicago office of International Printing Ink was to be the speaker at the April meeting of the Detroit Litho Club on the IPI tri-metal lithographic plate. Also to be shown were samples of work done on the plates and a specimen of a commercial plate used by National Lithograph Co., Detroit.

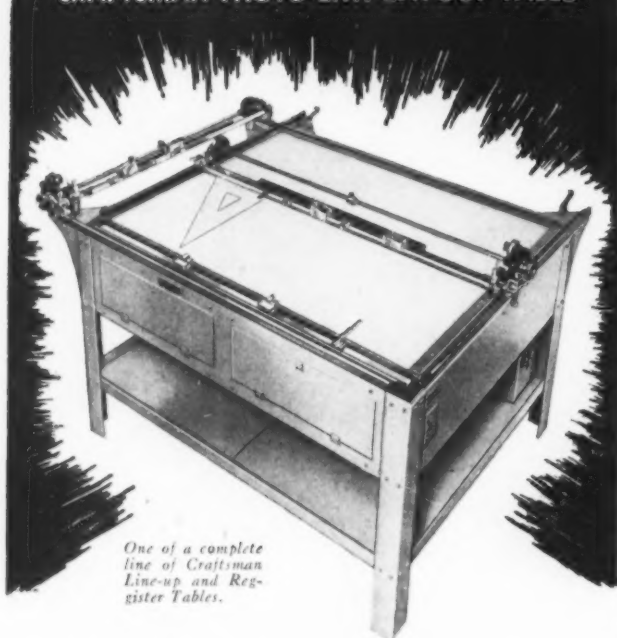
At the club's last meeting Dr. Paul Hartsuch of the Lithographic Technical Foundation research laboratories spoke on the various aspects of lithographic technical problems and discussed the research work being done to overcome them.

The club's second annual spring dinner dance was held April 17 at the Detroit-Leland Hotel.

Harnish, Martin, Speak

Ed Harnish of Tichenor Bros., president of the Boston Litho Club, and Ken Martin, Harold M. Pitman Co., New York, addressed the Connecticut Valley Litho Club at City Club, Hartford, April 16. Mr. Harnish outlined some pointers on getting ahead in the lithographic business. "The value of an individual depends on his need of supervision—the one needing the least is the one who eventually supervises," he said. He suggested that men analyze their habits and throw out the destructive and wasteful ones and develop the

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good ones. There is always room for more learning at any age, he said, and litho club members should always be noticing, asking and listening in order to learn more.

Mr. Harnish told also of some of the work and methods used by his company. He said that picture post cards, in which his firm specializes, are being produced in many cases without dot etching or proving.

Mr. Martin spoke briefly on the Potter-Cushing-Pitman proving process which produces proofs from positives for the purpose of art correction, etc. without the necessity of making plates. (ML—March, page 52) He gave an actual demonstration of the method by processing a set of four-color proofs. Both speakers answered questions from the floor following the talks.

Nearly 70 persons attended the meeting.

The club planned a visit to the Strathmore Paper Mill near Springfield, Mass. on May 8.

Supply Men Fete Wash. Club

The supply men who regularly attend the meetings of the Washington Litho Club took complete charge of the club's April 27 meeting at Hotel 2400 and put on a sports and movie program for 92 persons who attended. A special guest was Charles Guyon, former Haskell (Indian) Institute athlete, who talked on trick plays in football which caused rules to be changed. Several reels of sporting events movies, including the 1947 world series, were shown. Other guests included Lynn Cave, president of the Washington Club of Printing House Craftsmen, and Clarence McClure, district Craftsmen representative. A new member, William Smith of the Government Printing Office, joined the club.

The Washington Club was to meet the Baltimore Club in a return bowling match May 8, and the two clubs have a golf match scheduled for May 26 at the Maryland Country Club, Baltimore. A return match will then be held at a later date. The Capital club's next meeting was to be May 25 at Hotel 2400.

Cites Need of Procedures

Procedures standardized within an individual plant provide the most important way of eliminating press trouble, Theodore Makarius, Fuchs & Lang Div., told the members of the Litho Club of Baltimore, April 19. There is a basic procedure for every step in presswork and an outline of these should be written down and posted for each man to follow, he declared. In the absence of such a practice the ways of doing things will gradually be varied from press to press until everyone is doing everything a different way, he asserted. Because of a lack of standardized procedures many shops are operating at 60 to 70 percent efficiency, Mr. Makarius declared.

He discussed many of his experiences as a trouble shooter in lithographic presswork, and said there is a great need for returning to the fundamentals, and for getting rid of carelessness which is common today. One way to help men in the shop to be more interested in their work would be to admit them to litho club meetings along with their foremen and superintendents, he said.

A special speaker at the meeting was Cecil Isbell, coach of the Baltimore Colts, professional football team, who discussed the team's prospects for the 1948 season.

Guests at the meeting included John Laverine, president of the Washington Litho Club, and Joseph Mazzaferri, vice president of the Litho Club of Philadelphia.

About 50 attended the meeting which was held at the Park Plaza Hotel. The club's May 17 meeting was to be a fun night, with the program unannounced.

In a bowling match April 17 with the Washington club, Baltimore won in a roll off following a tie score. A golf match between the two clubs is scheduled for some time in May, in Baltimore, with a return match to be played later in Washington.

New members recently joining the Baltimore club include: W. Wheeler and E. J. Campbell, National Color Co.; J. J. Moore, Haynes Litho. Co.; M. France, H. F. Gipe, and E. H. France, Offset Plates, Inc.; J. T.

Keating, Bingham Bros. Co.; William R. Operman, Young & Selden; Joseph T. Slavin, Jr., Service Offset Printing Co.; Charles E. Hogg, Lord Baltimore Press; and Joseph Ferrigno, Ideal Roller & Mfg. Co.

Cincinnati Sees Exhibit

Forty-six members and guests of the Cincinnati Litho Club held their April 13 meeting at the Cincinnati Art Museum where an exhibit marking 150 years of lithography was held. Mr. Von Groschwitz, curator of prints at the museum spoke on lithography from an artistic standpoint.

Two motion pictures were shown to complete the program. They were "The Making of a 24-Sheet Poster," shown by McCandlish Lithograph Corp. of Philadelphia; and "Advancements in Printing Press Design," presented by C. D. Kayser, William Hammett and Ted Schwab of Miehle Printing Press & Mfg. Co.

The speaker conducted the men through the exhibition hall explaining many aspects of early lithograph prints. A stone press was shown in operation producing sample prints which were given as souvenirs.

James Ramsey, Rainbow Litho Co. was admitted as a member of the club, and guests included Robert Coy, Sinclair & Valentine Co., and Frank Geers and Charles Diedling, both of Cincinnati Lithographing Co.

A photographic session was scheduled to be held by the club at Hotel Gibson, May 11.

Chicago Wins Bowling Match

Next year's intercity bowling match between the Chicago and Milwaukee Litho clubs will be held in Chicago, James J. Spevacek, president of the Chicago club, announced last month. Chicago won the April 3 match at Milwaukee this year by a margin of 15 points. During the four year series of contests each club has now won two matches.

Carl Erickson of Gerlach-Barklow Co., was captain of the Chicago team in last month's match and the Milwaukee outfit was led by Ben Sieb. Open bowling for all present preceded the matched contest.

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Cleveland Tours Harris Plant

The Cleveland Litho Club members were to be guests of the Harris-Seybold Co., May 7 on a tour through the company's Cleveland plant where offset presses and other equipment are manufactured, according to Harry Porter, vice-president in charge of sales for the company. The new Harris two-color presses under construction as well as other models were to be seen. A panel discussion was also scheduled with Harris engineers answering questions. The tour was to include also examination of the litho chemical manufacturing division and the new research laboratories.

On May 20 the Cleveland Club of Printing House Craftsmen was to hold a similar meeting.

Phila. Plans Outing June 12

The annual outing of the Litho Club of Philadelphia is to be held Saturday, June 12 at Silver Lake Inn, New Jersey. Joseph E. Hickey, entertainment chairman, has announced. Plans include softball and other games and a steak dinner. Joseph Winterburg, Phillips & Jacobs, club secretary, is in charge of reservations.

The final educational meeting of the spring season was to be held at the Poor Richard Club, May 24, and was to be the annual Quiz Night. Questions were to be limited to camera, art, platemaking, and presswork, and a board of experts was to include eight men, two on each subject. This was to be the last regular meeting until September.

At the club's April 26 meeting Randall H. Decker of A. Hartung Co., paper firm, discussed paper problems, and a film on bristol uses was shown.

Conn. Club Meets June 4

The Connecticut Valley Litho Club is to meet Friday, June 4 at the City Club, Hartford, in a double-feature meeting. Past presidents of the club are to be guests of honor, while the technical subject will comprise photography questions.

Members of the club were guests of Strathmore Paper Co. May 8 on a tour of the company's mill at Woronoco, Mass.

LITHO CLUB GUIDE

BALTIMORE

Tom Bowden,
1231 North View Rd.
Baltimore 18, Md.
Meets 3rd Monday, Park Plaza.

BOSTON

Joseph H. Ulrich, Secy.
Spaulding-Moss Co.
42 Franklin St., Boston
Meets 2nd Wed., Hotel Gardner.

CHICAGO

Lester Von Plachecki, Secy.
Columbian Lithographing Co.
547 S. Clark St., Chicago 5, Ill.
Meets 4th Thursday, Bismarck Hotel.

CINCINNATI

Louis Weiss, Secy.-Treas.
Progress Lithographing Co.
Main Street
Reading, Cincinnati, Ohio
Meets 2nd Tuesday,

CLEVELAND

H. H. Johnson, Secy.
Reserve Lithograph & Printing Co.
2342 E. Ninth St., Cleveland
Meetings announced locally.

CONNECTICUT VALLEY

Roger Bartlett,
Meriden Gravure Co.
Meriden, Conn.
Meets 1st Friday, March, May, Sept., Nov., and
sometimes other months, City Club, Hartford.

DAYTON

John Heim
Otterbein Press
230 W. Fifth St.
Meets 1st Monday, Suttmillers Restaurant.

DETROIT

Harry Friedenberg, Secy.
Safran Printing Co.
6543 Sylvester, Detroit.
Meets 2nd Thurs. at Carl's Chop House.

MILWAUKEE

Howard C. Buchta, Secy.
E. F. Schmidt Co.
341 N. Milwaukee St., Milwaukee.
Meets 4th Tuesday at the Boulevard Cafe.

NEW YORK

Gerard L. Urban, Secy.
Brett Lithographing Co.
Skillman Ave. & Pierson Pl.
Long Island City 1, N. Y.
Meets 4th Wednesday, Building Trades Club
2 Park Ave.

PHILADELPHIA

Joseph Winterburg, Secy.
622 Race Street,
Philadelphia 6.
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Locust St.

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San Francisco, Calif.

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Elwood Osberg, Sec'y.
Mono Trade Co.
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WASHINGTON

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INTERNATIONAL SCREENS

Schulkind Tells of S. A.

South American lithographers and printers, prosperous and optimistic about the future, are seeking American equipment, according to David W. Schulkind, president of E. P. Lawson Co., Inc., New York paper cutting equipment manufacturer. Mr. Schulkind has just returned during April from a six-week South American tour during which he visited graphic arts plants in Brazil, Uruguay, and Argentina.

Sharply rising labor costs, involving not only increased hourly rates but also shorter work-weeks, have caused the South American plant operators to seek efficient, highly-productive machinery to help them realize a profit for their endeavors.

"During the pre-war period, Germany, by means of blocked marks, had been able to undersell American manufacturers," Mr. Schulkind stated. "Approximately 85% of all the graphic arts equipment in South America was German-built. Now, however, based upon the volume of orders E. P. Lawson has received and upon the fact that South Americans are making more and more business trips to the U. S. rather than to Europe, I find that equipment manufactured here has a definite, immediate market in South America."

The need for printing has grown all through South America, according to Mr. Schulkind. Increased literacy, the use of printed matter by the fast-growing advertising field, and the governments' increased dissemination of literature have all contributed to the urgency of this need. The South American is cognizant of the value of multi-colored printing and the use of photographs.

"Our manufacturers are seriously injuring themselves when they adhere to the former merchandising theory that all they need do is to ship machines to South America and let the purchaser or user shift for himself once he has paid for the machine," stressed Mr. Schulkind. "This cannot be done in the United States, and we're not fooling anyone by practicing it in South America. It is necessary to set up well-trained service organizations for the equipment in order to

instruct operators in the care, function, and maintenance of equipment sold. Arrangements for the setting up of service with complete supplies for maintenance and replacement parts are necessary. Complete instructions and service manuals, printed in the language of the country where the equipment is to be used, should accompany the machines.

Education as a prerequisite to selling South America is an apparent necessity, declared Mr. Schulkind. Additional markets can be opened up when more potential South American

purchasers become aware of production methods being used in this country.

"It is was apparent to me that the rotogravure process has made relatively little progress in South America. Most plants there do lithographing and letterpress. I found among our good neighbors a wide-open market for our products; I found modern structures housing most of the plants, large and small; and I found many open minds eager to hear of modern machinery and new ideas."

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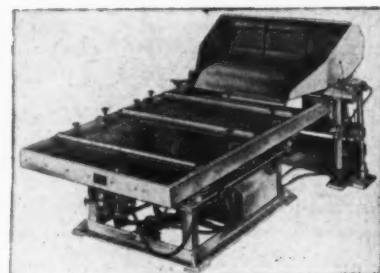
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McCandlish Award Winner

This painting for a 24-sheet poster by Russell Sambrook of Rutherford, N.J. won the \$2,500 first prize in the annual McCandlish Awards, it was announced in April by A. R. McCandlish, president of McCandlish Lithograph Corp., Philadelphia, sponsor. Other winners were

Wilma A. Peterson, Jackson Heights, N. Y., second; John Garner, Philadelphia, third; and Weimer Purcell, Bedford, N. Y., fourth. For the first time the awards also included a competition for secondary school students and this was won by Jay N. Maisel, Brooklyn. This was the 11th year of the awards, and the theme this year was "America."

To Show First Harris Press

Ren R. Perry, Harris-Seybold western district manager, has announced that the first Harris offset press, Model S4L, a 22x30 single color, and its 1948 counterpart, the new Model 128 (21x28), will be featured in a graphic arts equipment display at Western District Headquarters, 555 W. Washington St., Chicago during May, June, and July. These two models, the oldest and newest, are representative of a half-century of offset press design and development, Mr. Perry stated.

Other equipment on display will

include a new 44" Seybold Auto Spacer; the recently announced Seybold "Hydrodrill," multiple spindle precision drill-slotting machine; a single spindle Challenge drill, distributed by Harris-Seybold throughout the middlewest; and Seybold paper cutting knives. The Western District Service Department, carrying a complete line of Harris and Seybold replacement parts, will also be shown to visitors.

Forerunner of today's high speed, single and multicolor machines, the first Harris offset press was invented in the Niles, Ohio house where Presi-

dent McKinley was born. The press on display is the first practical commercial model produced by the Harris brothers. It was delivered to the Republic Bank Note Co., in Pittsburgh, in July of 1906, Mr. Perry stated. After 35 years of continuous service, the press was retired and returned to the Harris factory in Cleveland.

Ga. Firm Appoints Dobbs

Arthur T. Dobbs has been appointed sales manager for Williams Colorprint, Inc., with offices at 381 Fourth Avenue, New York 16. The company's plant is located at Columbus, Ga. Mr. Dobbs has a life-long association with the graphic arts, starting as an indentured apprentice in lithography in England. He came to the USA in 1938. When war broke out he was in Europe for the Independent Lithographic Corp. of San Francisco.

The Williams Colorprint plant at Columbus, Georgia, is entirely new. Equipment includes 17" x 22" and 22" x 34" single-color Harris press, camera, and platemaking facilities. The camera department is so built that from the very foundation it is completely insulated against vibration.

Williams Colorprint will devote a large share of its output to reproductions from Carbo and dye transfer prints, Kodachrome, Ektachrome and Ansco color transparencies. Farrell E. Williams is president of the firm.



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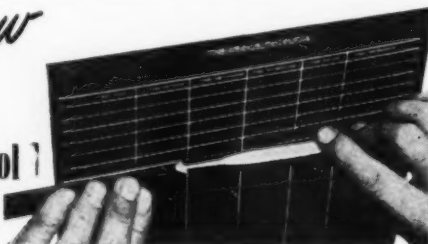
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METAL DECORATORS

(Continued from Page 37)

traveled in chartered buses to the Sparrows Point plant of Bethlehem Steel Co., about 13 miles from Baltimore. In the many buildings comprising this huge mill the men saw the processing of hot-dipped tin plate and terne plate, electrolytic tin plate, and black plate. They watched the red hot glowing steel slabs 36" wide x 20 feet long by 6" thick come sliding out of huge heating ovens, and followed them through hot rolling, treating, cold rolling, cleaning annealing, temper rolling and then into the various channels for finishing into the various kinds of plate. Hosts of this all day tour were C. E. Clarke, plant manager; W. E. Grainger, assistant man-

and Giles Sydnor, superintendent, Sheet & Tin Div. A luncheon was served at the mill for the group. In the evening members of the group were again guests of Bethlehem for dinner and an evening of entertainment at the Baltimore Country Club.

The final day was devoted to a comprehensive tour through the Baltimore plant of Crown Cork & Seal Co. The men saw the production of seals, caps and crowns from the creative art department, through the extensive lithographing department with its batteries of presses, and then on through the fabricating section where long rows of stamping presses and other machines form the finished products. Hosts at this tour, which also included luncheon, included Ed Steinwedel, and Andy Panuska.

Tentative plans were made for the fall meeting of the association to be held in Chicago. An invitation was extended by Caspers Tin Plate Co., through Mr. Gray, for the group to tour that plant. A tour through the laboratories of the Lithographic Technical Foundation is also included in the plans. The meeting dates will probably be set to follow or precede the convention in Cincinnati of the National Assn. of Photo-Lithographers so that the men may attend both meetings.★★

Edw. Snow, Okla. City, Dies

Edward D. Snow, 45, died of a heart attack April 21. An employee of Semco Color Press, Oklahoma City, for 16 years, he was vice-president in charge of the creative department.

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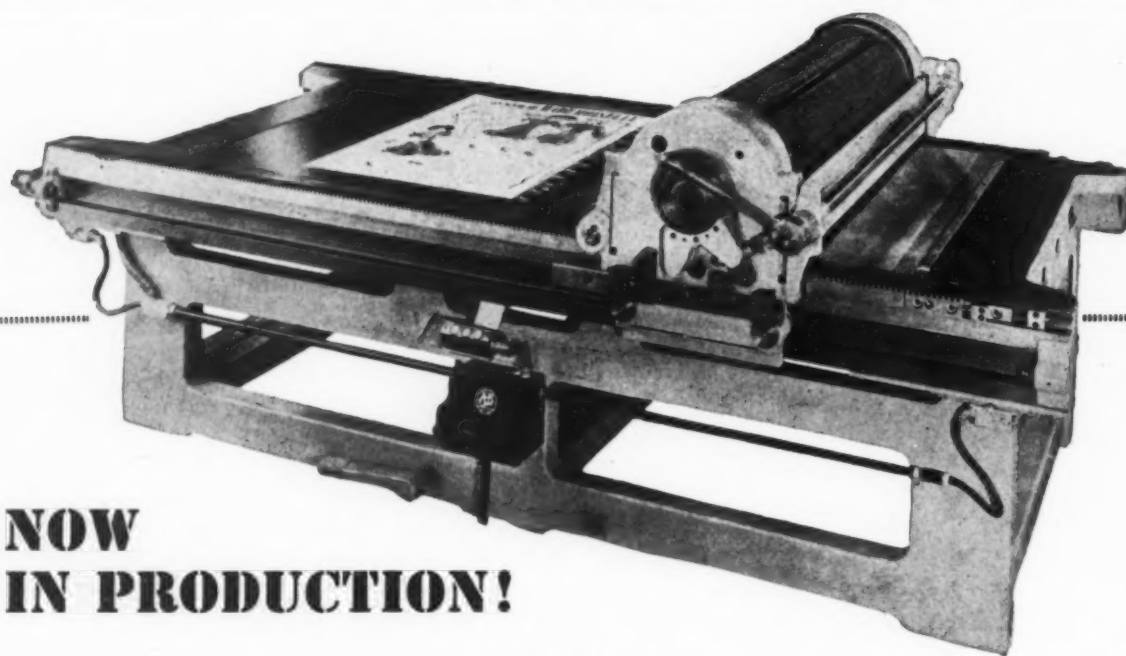
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Photography, Tone and Color Correction

*Masking For Color with Reflected Copy. F. Wheeler Callender. *Modern Lithography* 16, No. 3, March, 1948, pp. 40-2, 51-2 (5 pages). Masking procedures for use on reflecting copy are discussed.

The Fluorographic Process for Highlighting. Pamphlet of Printing Arts Research Laboratories, Inc., 32 pages. An outline of the Marx Fluorographic process, with instructions for installing equipment and use of materials.

*Some Theoretical, Practical and Psychological Aspects of Color. Martin J. Monahan. *Paint, Oil and Chemical Review* 111, No. 7, April 1, 1948, pp. 15-16, 32-4, (5 pages). Both the light and pigment primary and complementary colors are discussed and it is shown that the mixing of lights and the mixing of pigments are closely related, one being an additive process starting from darkness and adding three lights until white is produced. The other process is subtractive, starting from white light, subtracting the same three lights until black is produced. The eye is unable to judge or appraise any color except by making comparisons or by contrast. Among the common expressions used in connection with color defined in this article are: chroma, intensity, or purity; hue; and value. The Munsell Color Notation System, designed to specify a given color from a standpoint of chroma, hue and value is explained. The psychology of color and the use of colors in decorating are among the other topics covered in this article.

Color Separation with Fluorescent Materials. Joseph L. Switzer and Robert G. Switzer. *United States Patent No. 2,434,019* (January 6,

1948). The method of making reproductions of original compositions comprising the steps of preparing an original in a luminescent medium, lighting the original with substantially only fluorescigenous radiations, photographing the original only while it is luminous through a color filter selected to transmit a color of the luminous original to produce a color printer, producing a printing plate from the color printer, and printing a reproduction from said printing plate. *Official Gazette* 606, No. 1, January 6, 1948, p. 117.

*Exposure Control Is Important in Making Negatives and Plates. Harold Finkle. *Canadian Printer and Publisher* 57, No. 3, March, 1948, pp. 37, 42 (2 pages). The importance of precise exposure control in making negatives and plates.

Adjacency Effects in Photography. R. N. Wolfe and R. S. Barrows. *Journal of American Photographic Society*, 1947, 13, pp. 554-6. Several previously known developments effects caused by the interaction of adjacent images are described and the term "adjacency effects" is proposed for the group. The fundamental reason for good agitation during development is to prevent the accumulation of reaction products which result in adjacency effects. *Chemical Abstracts* 1947, 41, 6165; *British Journal of Photography* 95, No. 4581, March 5, 1948, p. 97.

*Scums, Sludges, and Stains. J. I. Crabtree and R. W. Henn. *PSA Journal* 14, No. 4, April, 1948, pp. 201-209 (9 pages). Stains and scums may be formed during development, in the rinse bath, during fixing, and during washing and drying. These may consist of (a) impurities picked up from the surface or the body of the solution, including dust, oil, and

vegetative growths, (b) residues left on drying, (c) chemically formed scums including calcium sulfite and carbonate, aluminum sulfite, phosphate and hydroxide, silver and silver sulfide, oxidized developer, and precipitated sulfur. The identification, formation, prevention and removal of these defects are discussed and summarized in a group of tables.

*Color News—Density Determinations of Color Film. *British Journal of Photography* 93, 366-67, October 11, 1946. The Ansco densitometer previously mentioned is discussed and the theory of color-density measurement upon which it is based is explained in detail. Formulas and a chromaticity diagram are included, and it is shown how over-all contrast affects color rendition and changes of hue. *Monthly Abstract Bulletin* 34, No. 1, January, 1948, p. 24.

Increased Color Saturation of Color Photographs. E. Schindler. *Gebrauchsfot* 50: 49-52, No. 4/5, April-May, 1943. The author discusses some reasons for the faulty judgment of color photographs. The belief that a photograph is too highly colored may be attributed to the reduction of a natural scene to small dimensions and the consequent increase in apparent saturation, resulting from the close proximity of the differently colored areas. Also, the lack of stereoscopic quality in photographs taken with a single lens exaggerates the color. Colors which are far apart in the spectrum, but which are brought close together in a photograph tend to produce a scene with more saturated color. The author believes that a better understanding of the psychological basis of color vision and color relationships will result in the ability to judge a photograph with greater intelligence and accuracy. *Monthly Abstract Bulletin* 34, No. 1, January, 1948, p. 25.

Densitometer of Unusually High Sensitivity. M. H. Sweet. *Ind. Radiography* 6: 47-8, Summer, 1947. A densitometer using a Type 931 electron-multiplier tube has been designed which will read black-and-white densities up to 6.0. In appearance and manner of use, it is similar to the conventional Ansco-Sweet densitometer. *Monthly Abstract Bulletin* 34, No. 1, January, 1948, p. 16.

Planographic Printing Processes

Printing Surfaces. W. Fuchs. *British Patent No. 566,705* (July 5, 1943). A planographic printing surface is prepared by pressing upon a gelatin surface containing an oxidizable salt such as the sulphate of iron, nickel, zinc, manganese, cobalt, or copper, or ferrous ammonium sulphate, an original prepared by drawing or writing with a pencil containing, in addition to the graphite, an oxidizing salt such as potassium, sodium, or am-

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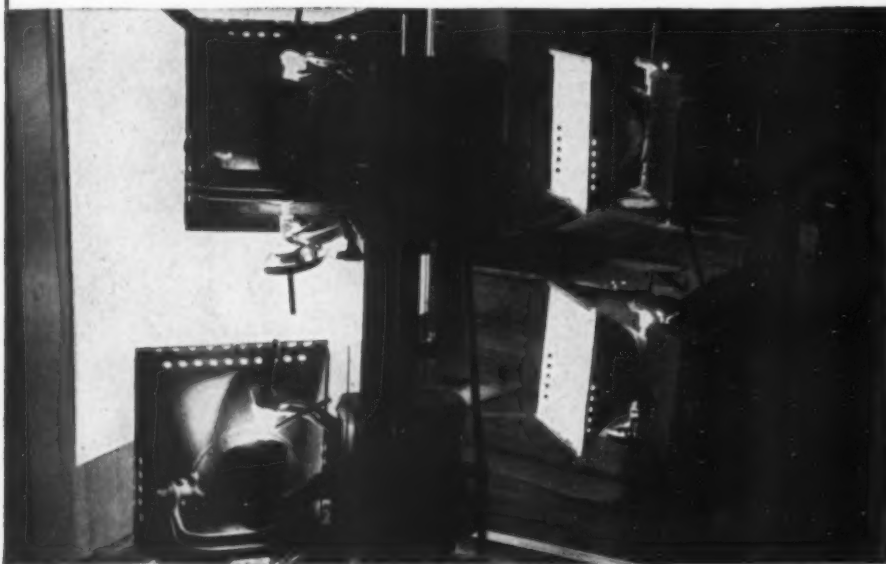
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monium dichromate or potassium ferricyanide. The reaction of the salts causes a hardening of the gelatin along the lines of the original, such that it will take greasy printer's ink, whereas the unaffected areas of the gelatin reject the ink. *Abridgement of Specifications, British Patent Office, Group XVI, 1948, p. 66.*

Printing Processes. Gestetner Ltd. and A. De Waele. *British Patent No. 593,561.* A printing surface is claimed which has been treated locally with silicols, silicones or the related polyhydroxy or polyoxy compounds (e.g., the diols or polymers or condensation products derived therefrom) to render the areas oleophilic. The backing may consist of stone, glass, paper, textile fabric or a cellulosic material such as regenerated cellulose. *Printing Abstracts 3, No. 2, February, 1948, p. 71.*

Paper and Ink

Printing Inks. O. A. Guinau. *Chem. Paint.* 1947, 4 (3), 137-9; (5), 188-93; (6), 225-30; (7), 259-62; (8), 300-7; (10), 399-402; 1942, 5 (4), 127-31; (6), 201; (8), 333 (Sept-Oct). A review dealing first with the general properties required of printing inks and then in more detail with the letterpress, offset and photogravure processes, with the reproduction of illustrations, and with colored printing inks. Neugebauer's theory of 3-color printing is explained in detail and simple methods, based on this theory, are described for testing the suitability (as regards color) of 3-color inks. *Printing Abstracts 3, No. 2, February, 1948, p. 45.*

***Paints and Printing Inks.** *Paint* 28, No. 3, March, 1948, pp. 93-95 (3 pages). A paper presented by W. E. Wornum to the Oil and Color Chemists' Association in London is reviewed. A general discussion is given of the differences between paints and printing inks and a comparison is made of the use of materials common to both industries. It is pointed out that paints are largely for protective purposes and have to withstand exposure, while inks are largely decorative and, where exposure is called for, are usually protected by a film of lacquer. Consequently since there is a difference in their end usage, there are also differences in the methods of application, in the formulation, and in the properties required for paints and inks. The requirements of inks for letterpress, lithography, and gravure are described. Tack is discussed as it affects both inks and paints.

***The Electronic Gloss Indicator As An Aid in the Control of Paper Finish.** Kenneth Bowers. *Paper Trade Journal* 126, No. 15, April 8, 1948, pp. 59-60 (2 pages). The control of paper finish has long been a problem of the paper industry. This discussion deals with the method of controlling pressure and

moisture conditions at the supercalender stack and pressure conditions on the friction calender stack, and describes an electronic gloss indicator that continuously indicates gloss variations of the moving paper web.

Lithography—General

***How the Fotosetter Functions.** Sam A. Cousley and Horace Annis. *Printing* 72, No. 3, March, 1948, pp. 46-7 (2 pages). Details are given on the Fotosetter including how its special camera operates and how corrections are made. Among other features claimed for it are: since its keyboard is essentially the same as a standard Intertype, any "hot metal" operator can operate it; it will operate at a speed far in excess of the manual speed of the fastest operator; from one set of mats, by use of a set of eight lenses, eight different type sizes can be set; from the film negative an Ozalid print can be secured for proofreading; and the Fotosetter can be operated by a teletypesetter.

***Fotosetter — Further Details Released.** Herman R. Freund. *Printing Equipment Engineer* 75, No. 6, March, 1948, pp. 33-4 (2 pages). Details of the operation and structural features of the Fotosetter are described. The Fotosetter is built on the familiar principle of the present slug-casting machine, but in place of the casting mechanism, camera equipment is used. After the line is delivered to the justifying mechanism, the camera begins to function and the assembled line is projected and produces film positives, film negatives, and paper positives. Thus any printing plate required either for photo-engraving, offset lithography, or gravure can be made by direct emulsion contact from the film.

***Typesetting Substitutes.** *National Lithographer* 55, No. 3, March, 1948, pp. 31, 89 (2 pages). The methods and machines now in use as substitutes for type characters set in metal type can be classified into three sections: typing machines with interchangeable faces, ordinary and improved typewriters, and the various ways now devised to take a line of characters and distort them photographically or by other means. Among the typesetting substitutes discussed are: the Coxhead Vari-Typer, the Royal Photo Offset Typewriter, the Edison Margin Justifier, and the "Fotosetter."

***The Lithographic Technical Foundation.** *Harris Impressions* 8, No. 1, January-February, 1948, pp. 1, 4 (2 pages). The achievements of the Lithographic Technical Foundation since its organization twenty-three years ago, and the benefits offered to each member by it are discussed briefly.

Printing Machines. J. Chalmers. *British Patent No. 566,739* (June 7,

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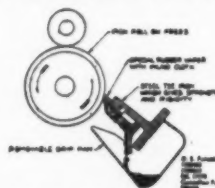
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1943). An offset machine for printing of rough materials is constructed with a printing surface, a flat coplanar offset surface to which an offset impression from the surface is transferred by means of a travelling offset roller which is mounted in a reciprocating carriage moving in guides. This machine may be converted into an ordinary letterpress machine and may be operated by hand or power.

Graphic Arts—General

Wet Film Thickness Gage. *Instruments* 21, No. 3, March, 1948, p. 224. New "Interchemical Direct-reading Wet Film Thickness Gage" is said to be a radically new instrument for measuring the wet film thickness of paint, varnish, lacquers and related products. It is essentially an eccentric center wheel supported by two concentric wheels. Portions influencing accuracy are machined to 0.001". Instrument measures wet film thickness within a range from 0 to 4 mils with an accuracy of 0.1 mil by simply holding axle of gage between thumb and forefinger, rolling gage over wet film, and reading calibrated engraved scale on side of outer wheel. Speed and accuracy are said to be combined. Manufactured by Henry A. Gardner Laboratory, Inc., 4723 Elm Street, Bethesda 14, Maryland.

*Decals Gross Millions. A. G. Fegert. *Printing* 72, No. 3, March,

1948, pp. 53-55, 62 (4 pages). The process of manufacturing decalcomanias is discussed and the difference in procedure for "face up" and "face down" decals is described. Decals may be printed by letterpress, offset-lithography, gravure or silk screen and sometimes two or more processes are used for one decal. Decals of all sizes are produced from tiny stamps up to 5x6' designs. Decals are now on the market designed for use on cloth, glass, baked enamel, wood, plastics, rubber and metals.

Humidifying. *Industrial Equipment News* 16, No. 3, March, 1948, p. 72. The new motor-operated Walton Industrial humidifier delivers vaporized water at the rate of 1 gph. It suspends from overhead, connects through a humidistat and line switch to start and stop its operating motor in step with moisture variation in the surrounding air. Air is drawn in through a glass-fibre filter. The assembly measures 18 inches in diameter, 14 inches in height, weighs 60 pounds. It connects to a ½ inch water line and to a source for 110-volt 60-cycle ac. Input is about 100 watts. May be secured from Abbeon Supply Company, 58-12 41st Drive, Woodside, New York. List price is \$195. without the control to operate on AC. \$215 for DC. Control equipment adds \$35. one being suitable for a maximum of four units.

Rubber Hardness Tester. *Instruments* 21, No. 3, March, 1948, p. 226. New "Rex Hardness Gage" for measuring hardness of rubber and similar compounds is the size and shape of a large fountain pen, is operated when an indenter at one end is pressed firmly against surface to be tested; reads in the same units as the Shore Durometer; meets requirements of latest ASTM rubber hardness test method. Manufactured by U. S. Rubber Co., New York.

M-R. "Brute": New Super High-Intensity Arc. P. Mole. *Amer. Cinematographer* 27: 438-39, December, 1946. **Studio Super H-I. Carbon-Arc Lamps.** P. Mole. *Intern. Projectionist*, 22: 7-9, March, 1947. A new sun-type studio high-intensity arc lamp is described which draws 225 amperes. Improved efficiency is obtained by the use of a curved (presumably meniscus) condenser lens of 24-inch diameter. For process projection in the studios, a 225-amp. arc with f/2 optics provides 30,000 lumens. In this latter case, accuracy of feeding and positioning of the crater is achieved by means of a water-cooled positive-electrode mounting and carbon-feed control by using arc-voltage response and a photocell device. Film heating in the projector is reduced by using a water-cell relay condenser and an air blast. *Monthly Abstract Bulletin* 34, No 1, January 1948, p. 22.★

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CAMERAMAN-STRIPPER-PLATE-MAKER: A thoroughly competent combination cameraman, stripper and platemaker with eight years experience as shop foreman, twenty years experience in offset work, desires connection with small or medium-sized progressive concern as working or supervisory foreman. Any location considered. Box 933 c/o Modern Lithography.

ARTIST: Creative advertising artist. Skilled in the creations of direct mail pieces, layout, lettering, retouching, designing, experienced in layout magazines and pictorials for Gravure or Offset. Address Box 935 c/o Modern Lithography.

ESTIMATOR AND PRODUCTION: Can take over complete production of plant, thorough background in estimating-sales position very desirable, 34 years old with family of one. Would like to establish home in Wisconsin or Minnesota. Address Box 937 c/o Modern Lithography.

SALESMAN: Handling own production, 100,000 offset business annually in New York City, seeking right connection. Address Box 939 c/o Modern Lithography.

PLATEMAKER: Experienced in Albumin and deep etch plates, also photo composing, desires position in New York or vicinity. Address Box 940 c/o Modern Lithography.

SUPERINTENDENT: Thoroughly experienced in all phases of plant operation, producing both process and commercial work of all types, on single and multicolor presses desires profit

sharing opportunity with progressive organization requiring skilled supervision. Address Box 941 c/o Modern Lithography.

OFFSET PRESSMAN: Wants permanent job on single or two-color, capable color and process, experienced on older and latest Model Harris, all sizes; young, steady, willing. Address Box 942 c/o Modern Lithography.

POSITION WANTED: In production or sales dept. in progressive Litho plant. Previous experience mainly pressmanship, some platemaking, etc., knowledge of complete process, also some acquaintance with job routing, estimating, layouts, etc. Young, presentable, capable. Will sacrifice present good wages as working foreman for the right opportunity. Address Box 943 c/o Modern Lithography.

Business Opportunity:

WANTED: An opportunity to invest in, purchase outright, or buy control of a lithographing plant in business somewhere South, Southwest,

CREATIVE LITHOGRAPHING and Printing Salesman

—with good volume and earning record is looking for medium size plant to manage or purchase. Prefer South or Southwest.

Address Box 934
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2000 sheets 1/4" Plate Glass
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Must have practical experience in operating a modern fully equipped color plant out of town. This vacancy requires a substantial person of practical ability and a thorough knowledge of the business. Replies will be held in confidence and must give complete details as to background experience and present earnings. Address Box 926, c/o Modern Lithography 254 W. 31 St., New York 1, N. Y.

FOR SALE

One Hoe #2 metal litho press, size 24 x 32, and one Potter offset metal litho press, size 29 x 42.

Both in excellent condition, ready for use.

Complete with three phase, 220 volts, 60 cycle variable speeds AC motors.

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or West Coast. We seek the situation that will afford us recreation combined with business. We presently operate one of the most modern, profitable, and efficient plants in the country, but because we cannot enjoy at close hand the life we want to live (climate is either too hot or too cold), we hope that there is somewhere the utopia where we can combine business with enjoyable recreation. We have ample cash to buy if we find what we want. We would like to divide our time both here and in the location we seek, and we would welcome your personnel into our organization. If you have something to offer, please address Offer, Box 944 c/o Modern Lithography.

LOOKING FOR CONNECTION: Complete sales and production group controlling \$200,000 annual offset work, looking for new connection. Business in New York City combination sales and production men, top-notch platemaker (camera, stripping) and pressman. Address Box 938 c/o Modern Lithography.

Miscellaneous:

WANTED: Flat bed metal lithographing press, No. 2 or No. 3. Address Box 945 c/o Modern Lithography.

WANTED: 17 x 22 Harris Offset Press, will pay premium price. Campbell Offset Printing Co., Inc., 222 Cedar Street, Syracuse, N. Y.

WANTED TO BUY: Small offset plant, by an advertising, sales, art and layout man. Consider photoengraving plant. West location desired. Address Box 936 c/o Modern Lithography.

WANTED: Hoe Rotary Offset metal decorating press, 28 x 34, one or two color, good condition. Address Box 946 c/o Modern Lithography.

For Sale:

FOR SALE: #1 Universal process machine for making multiple negative or positive images on film or glass, complete with scribing attachments, electrical equipment, etc. Also, one 20" x 20" Wesel camera with lens, traveling arc lamps, rheostats. Can be seen at Thomason Press, 509 Vine St., Phila., Pa.

FOR SALE: One special perfecting web-fed lithographic offset newspaper press with 35" wide web and 22.777" cylinder circumference, complete with AC motor equipment, static eliminators, and folder. Can be seen in operation near Washington, D. C. Press installed new in June, 1947, being replaced by larger press. Immediate delivery. Haynes Lithograph Company, 1140 East-West Highway, Silver Spring, Md.

FOR SALE: Davidson offset press sheets size to 10 x 14, 6 mos. old, new condition, sacrifice, write David Shuman, 1659-48 St., Brooklyn, N. Y., GE 8-0872.

FOR SALE: Available next August, a 1947 Harris "Big Chief" Offset Press used very little—for experimental purposes only. Address Box 947 c/o Modern Lithography.

FOR SALE: Three color offset press, 41 x 53½. Dexter feeder and pile delivery. AC electrical equipment. Can be seen running. Address Box 948 c/o Modern Lithography.

FOR SALE: Miehle Offset Press #54 one color, 39 x 52. Dexter Suction Pile Feeder—Pile delivery. Rebuilt and guaranteed. Address Box 949 c/o Modern Lithography.

FOR SALE: Two thirteen section Wagner Return-Type Bake Ovens for baking metal coated and lithograph sheets. Address Box 950 c/o Modern Lithography.

FOR SALE: 55 x 60 Copper Lined Plate Whirler; 10" x 12"—150 & 175 Line Levy Screens—\$95.00 each; 19" New Goerz Artar Lens—\$266.00. Singer Engineering Co., Complete Plate Making Equipment, 248 Mulberry St., New York, New York. Walker 5-7625.

FOR SALE: Complete Offset Printing Shop. New LTG Harris (Stream-feed); 1250 Multilith; 36" Power Driven Cutter; 24 x 24 Wesel Gallery Camera; W/19" Goerz Lens; prism—filters and accessories; LB Vacuum Frame; Two Halftone Screens; Stitcher—¼" capacity. All equipment in excellent condition and may be seen in operation. Address Box 951 c/o Modern Lithography.

FOR SALE: Saltzman 10¼ projection printer, type B-9, 11-1940, excellent condition. Some missing parts but immediately available from the manufacturer. Meredith Publishing Company, 1716 Locust Street, Des Moines, Iowa.

FOR SALE: Photo composing machine. Plate size up to 46 by 56 inches. Glass size up to 24 inches. Model 22 division 3. Providence Lithograph Co., Providence Rhode Island. Telephone Williams 1200.

FOR SALE: 280 used zinc lithograph sheets size 26½" x 35" approximately .022 thick. For Hoe Flat Bed Lithograph Press #2. Address Box 952 c/o Modern Lithography.

(Continued on Next Page)

FOR SALE

2 HARRIS 44 x 64 TWO COLOR OFFSET PRESSES MODEL LT

It can be inspected now operating and producing fine color work in a large Litho shop in New York City.

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2—64" Seybold Cutters
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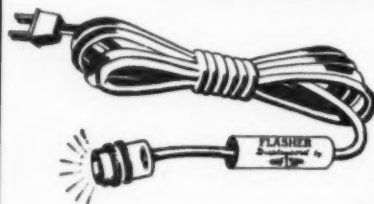
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FOR SALE: Conveyor Ovens (2) "Ross" for lithographed sheet metal work, takes sheet 25" x 35". Oven length 75 ft. Oil-burner equipped. Coating Machine—Wagner. Dexter Feeder—Also Ross Paint Mill. All this equipment presently in operation. Will sell very reasonably. Available for removal about December 1st. Address Box 953 c/o Modern Lithography.

FOR SALE

The following Commercial Process lenses are offered on 15 day trial basis with a money back guarantee:

9 3/4" F:9.	Carl Zeiss APO Tessar in barrel*	\$219.50
9 1/2" F:16	Wollensak Process in barrel*	129.50
10 3/4" F:9.5	Goerz APO Artar n barrel*	179.50
11 1/2" F:6.8	Steinheil Orthostigmat in barrel	169.50
12" F:8	Cooke Ser. V Process in barrel*	117.50
12" F:6.8	Goerz Dagor Series III (Berlin) in barrel	266.00
12" F:8	Spencer Process in barrel*	178.00
12" F:9	Carl Zeiss APO Tessar in barrel*	249.50
14 1/4" F:7.7	Goerz Dagor Series III (Berlin) in barrel	299.50
15" F:10	Bausch & Lomb Process in barrel	159.50
16" F:8	Levy APO Process in barrel*	164.50
16 1/4" F:10	Bausch & Lomb Process Anastigmat in barrel	167.50
16 3/4" F:9.5	Goerz APO Artar in barrel*	219.50
18" F:1.0 B & L	Apochromat Process in barrel	186.65
18" F:8	Cooke Process Series V in barrel	149.50
19" F:7.7	Goerz Dagor Series III (Berlin) in barrel	504.00
24" F:9	Schneider APO Claron in barrel*	225.00
24" F:9	Steinheil Process in barrel	199.50
32" F:10	Carl Zeiss APO Planar in barrel*	1000.00
41" F:10	Carl Zeiss APO Planar in barrel*	1395.00
48" F:7	Zeiss Anastigmat in barrel	2950.00
48" F:11	Carl Zeiss APO Tessar in barrel*	1800.00
52" F:12.5	Carl Zeiss APO Planar in barrel*	1800.00

* Lenskoted
(To reduce internal reflection)

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Burke and James, Inc.
321 S. WABASH AVENUE
CHICAGO 4, ILLINOIS

BOOKS BY OFFSET

(Continued from Page 61)

Paper: Mohawk Paper Co.'s Artemis Text 26 x 40, basis 70, supplied by Milton Paper Co. Lithographer: Litho House. Binder: Sefer Bindery.

The original copy for the black halftones printed on gray stock consisted of full-color oil paintings.

76. MORE HOUSING AT LESS COST. 32 pages, 8 1/2" x 11". 15,000 copies. National Association of Manufacturers, New York, N. Y.

Design: Margaret T. Smith. Production: Edward J Garrity. Composition: New Era Lithograph Co. Type Face: IBM proportional spacing typewriter. Paper: Maxwell Paper Co.'s Offset 35 x 45, basis 50, supplied by The Canfield Paper Co. Lithographer: New Era Lithograph Co. Binder: Garber Pollack Co.

Various reductions were made of the original typewriter copy. The zinc, albumin plates were made from film negatives.

77. PAPER SCULPTURE. 128 pages, 6 1/2" x 8 1/2". 6,500 copies. Marquardt & Company Inc., New York, N. Y.

Design & Production: Paul McPharlin. Paper: Marquardt & Co.'s Artcraft Cover 25% Rag, 28 x 36, basis 55. Lithographer: Crafton Graphic Company.

Original art work varies from an assortment of photographic copy, line drawings and sketches to six-color line illustrations. Original copy for the color work was done in black-and-white in India ink and crayon.

78. SUN VALLEY, IDAHO. 32 pages, 5 1/4" x 7 1/2". 50,000 copies. Union Pacific Railroad Company, Omaha, Neb.

Design: Publisher. Production: Horace B. Northcott. Composition: Perrin-Marty Typographers. Type Face: Linotype Fairfield and Vogue Bold. Paper: Hopper Paper Co.'s Taxtone Offset 25 x 38, basis 70, supplied by Birmingham and Prosser Co. Lithographer & Binder: R. M. Rigby Printing Co.

Kodachrome photographs and line drawings with tint blocks in color made up the original art work for this saddle-stitched book. Zinc, deep-etch plates were made from glass negatives.

79. TALES OF CENTINEL HILL. 32 pages, 10" x 13". 10,822 copies. G. Fox & Company, Hartford, Conn.

Design: Ben Nason. Production: Arthur Truett. Composition: Case, Lockwood & Brainard. Type Face: Linotype Caslon. Paper: Strathmore Paper Co.'s Pastelle 22 x 27, basis 80, supplied by Rourke-Eno Paper Co. Lithographer & Binder: Kellogg & Bulkeley Co.

There are 28 pages of black line illustrations plus one color. The covers, endpapers and center spread are in full-color process. The second color changes on different forms. Zinc, albumin plates were made from film negatives of the line work and zinc, albumin plates were made from glass negatives of the process pages.

80. THANATOPSIS. 24 pages, 8" x 9". 1,000 copies. Homer H. Boelter, Los Angeles, Calif.

Design, Production & Composition: Homer H. Boelter. Type Face: Monotype Ultra Bodoni. Paper: Curtis Paper Co.'s Enfield Text 19 x 25, basis 70, supplied by Carpenter Paper Co. Lithographer: Homer H. Boelter. Binder: Weber McCrea. Cloth: Holliston's Novelex, on spine.

Original drawings were done in black-and-white crayon.

81. THIS IS AMHERST. 48 pages, 8 1/2" x 11". 13,000 copies. Vincent-Curtis, Boston, Mass.

Design: Vincent - Curtis. Production: Benton Curtis. Composition: Machine Composition Co. Type Face: Linotype Bodoni Book & Bodoni Bold. Paper: Mohawk Mills' White Superfine, 22 x 34, basis 70, supplied by Storrs & Bement Co. Lithographer: Vincent-Curtis. Binder: The Peck Bindery.

Text and black-and-white photographs make up the copy for this saddle-stitched book.★★

Show Book Jacket Work

The first annual exhibition of book jackets sponsored by the Book Jacket Designers Guild is being presented by A-D Galley 130 W. 46 St., New York, May 5-June 25. There are two hundred and fifty jackets on display representing a collection of work completed from 1940 to 1947.

A. F. Lewis, Chicago, Dies

A. F. ("Abe") Lewis, 71, founder of the Printing Trades Blue Books and general manager and treasurer of the Graphic Arts Publishing Co., Chicago, died of a heart attack in his office April 8. He was born in London, and took his first job in Chicago as a typesetter in 1892. He had been in the graphic arts trades for over 50 years and founded the Blue Books in 1909, and *The Graphic Arts Monthly* in 1929.

John Farnsworth, Phila., Dies

John Farnsworth, who for many years conducted a lithographic supply and equipment agency in Philadelphia, died April 25 of a heart ailment after being in ill health for some time. He had been an agent for Webendorfer special web-feb offset equipment for about 18 years, and before the war had handled other American Type Founders products. He was in his sixties.

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Trade Events

Lithographers National Assn., annual convention, The Greenbrier, White Sulphur Springs, W. Va., July 21-24, 1948.

Sixth Int'l. Master Printers' Congress, Stockholm, Sweden, Aug. 1-6. Address of director: Svenska Boktryckareforeningen, Hovslagargatan 3, Stockholm.

International Assn. of Printing House Craftsmen, 29th annual convention, Hotel Cleveland, Cleveland, August 8-11.

National Assn. of Photo-Lithographers, 1948 convention, Netherland Plaza Hotel, Cincinnati, Sept. 15-19, 1948.

Mail Advertising Service Assn., 27th annual convention, Bellevue-Stratford Hotel, Philadelphia, Sept. 26-29.

Printing Industry of America, annual convention, Edgewater Beach Hotel, Chicago, Oct. 20, 21, 22, 23.

National Association of Litho Clubs, annual Convention, Mayflower Hotel, Washington, D. C., April 29 & 30, 1949.

Graphic Arts Exposition, Chicago Int'l. Amphitheatre, Sept. 24-Oct. 7, 1950.

Litho Schools

CHICAGO — Chicago Lithographic Institute, Glessner House 1800 S. Prairie Ave., Chicago 16, Ill.

NEW YORK — New York Trade School, Lithographic Department 312 East 67 St., New York, N. Y.

ST. LOUIS — David Ranken Jr. School of Mechanical Trades, 4431 Finney St. Louis 8, Mo.

St. Regis Sales Up

St. Regis Paper Co. net sales in the first quarter of 1948 mounted to a new peak of \$40,397,564, stockholders were told at the annual meeting in New York, April 9, by Roy K. Ferguson, president. This compared with \$32,938,299 for the like period of 1947.

Net profit for the quarter amounted to \$4,494,193, equal, after preferred dividend requirements, to 83 cents per share on the common stock, against \$3,698,826, or 67 cents per share, in the corresponding quarter of last year.



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Sour Note!

ONCE in a while a sour note pops up in the advertising pages of "Modern Lithography,—and our best friends do not hesitate to call any such transgression to our attention,—and how! In spite of all precautions, this happens now and then in almost every business magazine.

But, on the whole over the years, the percentage of complete dependability of advertising in the business and industrial press has been very high. And this goes too for the field of lithography. We feel that the trade has learned to have full confidence in the advertising pages of

MODERN LITHOGRAPHY

254 WEST 31st STREET

NEW YORK 1

Member, Audit Bureau of Circulations

Tale Ends

ALITHOGRAPHER in Spain recently obtained a copy of our favorite lithographic magazine and ate it up, it being the first litho publication he had been able to get for years. He wanted to subscribe but couldn't transfer the funds. So he wrote to Gerry Urban, whose name he found as secretary of the New York Litho Club, and offered to exchange Spanish wines for copies of the magazine. Gerry thought he would be able to oblige the Spanish gentleman.

★

At the metal decorators convention in Baltimore, the men were guests of Bethlehem Steel at the Baltimore Country Club. The boys put on their own program of entertainment with Neal Rader, of The Texas Co., Port Arthur, Tex., and Lou Tamb, Fuchs & Lang, carrying the ball. At Club Charles the evening before, Wagner Litho Machinery was host, and metal decorators stole the floor show. Many entertainers in that group.

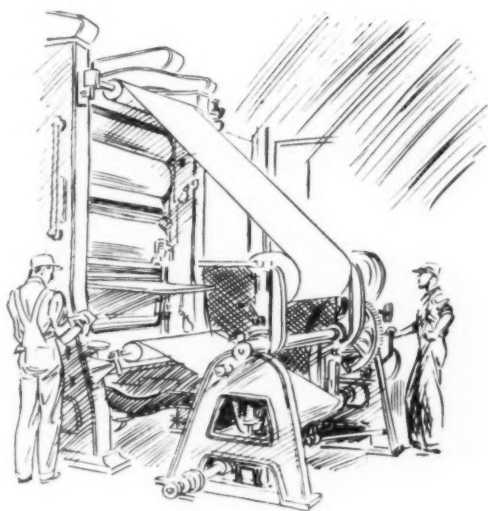
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Before next year's bowling tournament between the Milwaukee and Chicago litho clubs comes around something may be done to provide a real trophy for the affair, it was forecast by the Chicagoans' president, James J. Spevacek. This year's trophy, hastily improvised, was a tin funnel. What the boys really need to make them fight better, the Chicago club's president said, is a dignified, artistic trophy. Despite the implications of this year's prize, the Chicago club received it with courteous grace. But privately they were reported to have complained that it savored too much of free and suggestive advertising for what makes Milwaukee famous.

★

Made your reservations yet for the LNA convention at White Sulphur? For years the conventioners have been recalling the outstanding conventions held there in past years, and this one looks like a welcome repeat.

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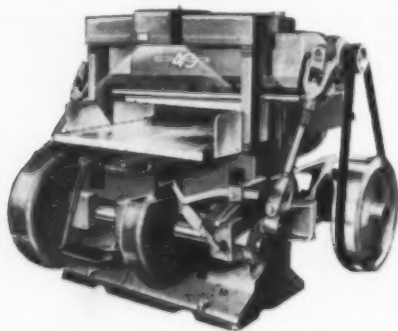
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